

EXCEPTIONAL

08



story and art by RIKDO KOSHI

*I, Elgala, believe it is
the very plainness of
this dress that makes
it suit me.*



EXCELSIOR '08

STORY AND ART BY
RIKDO KOSHI

EXCELSIOR 08

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HOLD YOUR BREATH AND WAIT FOR ME
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(EXCEL SAGA BONUS SECTION)

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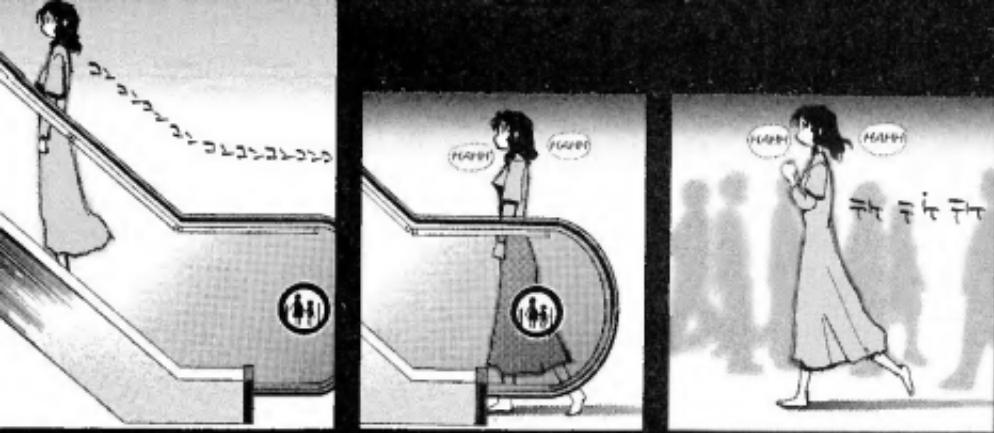


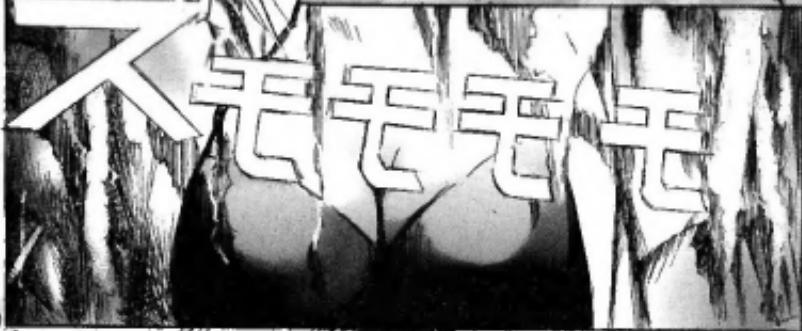
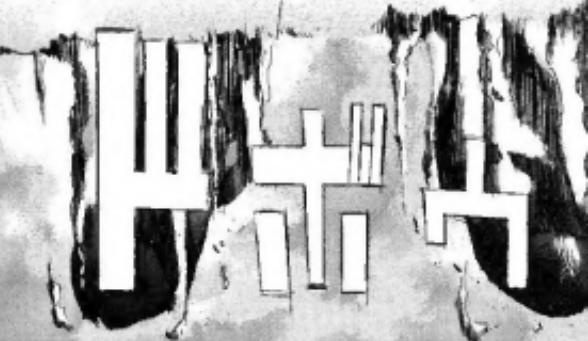
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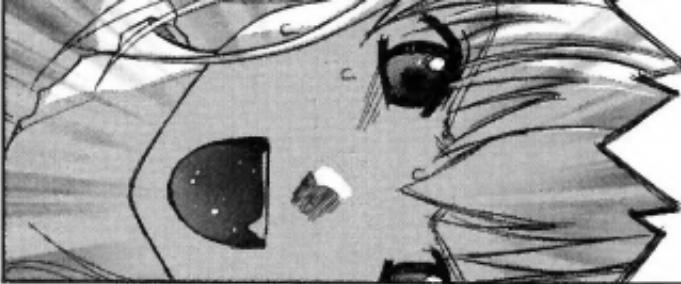


MISSION 1
HOLD YOUR BREATH AND WAIT FOR ME



OH...
SENIOR
EXCEL.

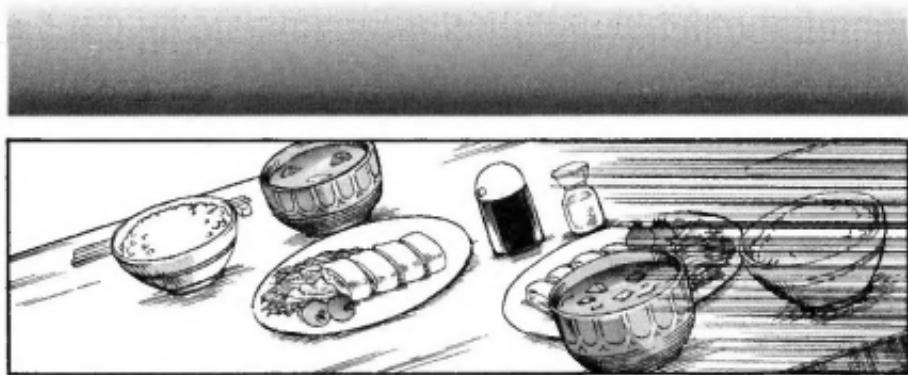




RESURRECT
AND
SHINE,
HA-CHAN!







SO,
HYATT,
YOU
TOO
SHOULD.

One of our table legs is shorter than the others.
It clatters as the table wobbles. I think this is cute.
Oh, how wonderful today's pickled plums taste.
This makes me happy.

AT THIS VITAL MOMENT FOR ACROSS, WE...

Senior Excel is full of energy this morning.
This omelet is yellow.
My chopsticks are in my left hand and my rice bowl is in my right hand.

OUR FUTURE IS...



OH, THE DOOR-BELL, SENIOR. WHO COULD IT BE?

LOL

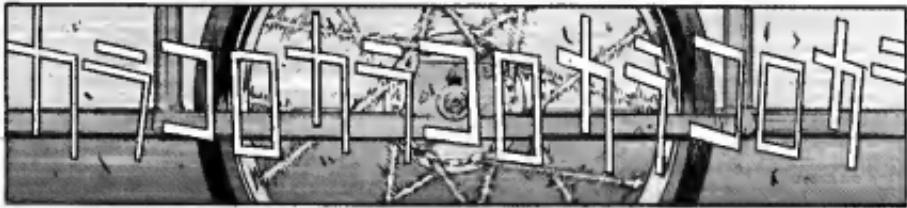
DID YOU JUST HEAR A WORD I SAID?











BUT I
SHALL BE
GONE FROM
HERE FOR
THE NEXT
48 HOURS.

I REGRET
THAT
I MUST
SAY
THIS ON
SHORT NOTICE...

AHEM.

WHAT
SHOULD
WE DO
WHILE
YOU'RE
GONE?

HELLO,
SIR!

HAIL
IL
PALA..

HMM.
WELL
PUT
MY
DEAR
HYATT

YOU WISH
THAT WE
SHOULD
FIGURE
OUT WHAT
TO DO ON
OUR OWN AND
THEN DO
WHAT WE
THINK NEEDS
TO BE DONE?
IS IT NOT
SO, MY
LORD?

UM...

...OH,
DEAR.



TELL
ME AGAIN
HOW THIS
"INFORMATION
ECONOMY"
IS
SUPPOSED
TO WORK?

コンピュータ

COMPUTER

I DON'T
KNOW,
SENIOR,
BUT IT
SOUNDS
LIKE A
PROMISING
JOB.

WELL

SOMETHIN'
TO DO
WITH
PCs,
RIGHT?

A CONSUMER
LECTRONICS OUTLET
NOWDAYS IS SO VAST N'
DIFFUSE THAT WE GOT
T TRY PUTTIN' SOLID
WALLS BTWEEN THE
CATEGORIES. OTHERWISE
YOU AINT GOT NO
CHANCE TO EVER FIND
TH PRODUCT YOU LOOKIN'
FOR. SEE, ALL I CN DO
FOR TH CUSTOMER. WISH I
COULD DO MORE.

Heff,

WHY
IS
HE
IN
HIDING?

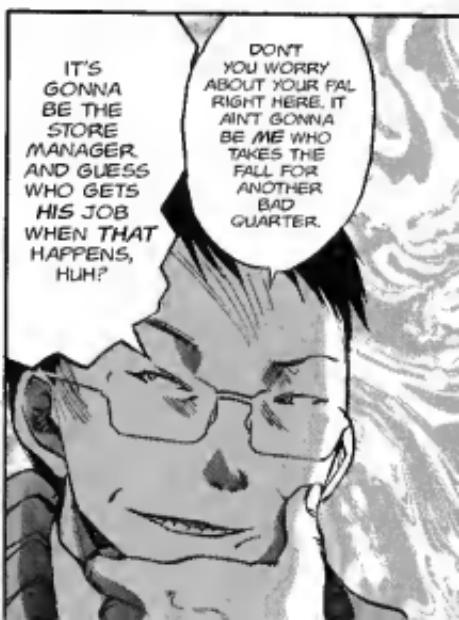
IS
THAT
THE
MAN-
AGER?

numble
WE
DON'T
GOT
PCs
HERE.

numble
YOU
GOT
TO GO
NEXT
DOOR
FOR
PC's

OH.













NOTHING HAPPENED

SO I TURNED IT ON, BUT...



© Tamara Sensei





WILL WE GET PAID?

OH, DON'T YOU WORRY ABOUT THAT.

THEY GAVE US A WHOLE ENVELOPE OF CASH IF WE PROMISED TO KEEP OUR MOUTHS SHUT...

..AND NEVER, EVER, SHOW UP THERE AGAIN.







...and rest-in-peace.





MISSION 2

TWO SHADOWS

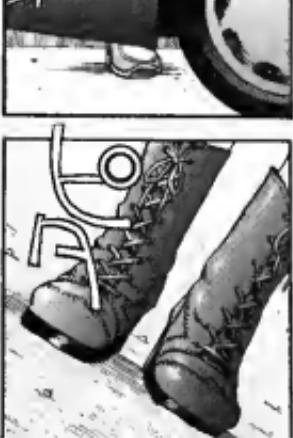
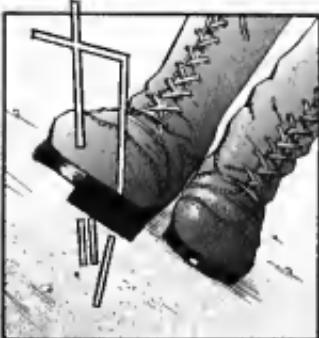
LATER,
MINCE.

WELL,
NOT
THAT I
MIND.

YOU
NOTICE HOW
MINCE HAS
BECOME
KINDA A
HOMEBODY
LATELY?

OH,
YES.

IT
HELPS
FATTEN
HER UP,
SENIOR!





LET'S TRY IT AGAIN!

AFTER THE CONQUEST,
KINDLY SUBMIT A BILL FOR
DAMAGES!

SOME-
THING
TO LIVE
FOR,
SIR!

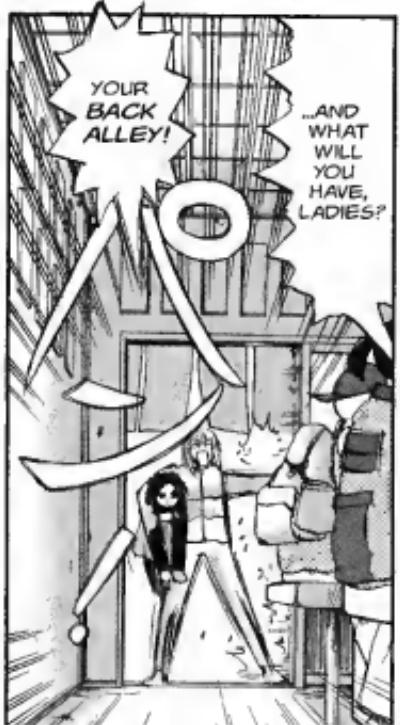
YAAAAA!

GRANDPA!
YOUR
HEART!

I'M
SORRY,
BUT
WE
DON'T...

YOUR
BACK
ALLEY!

...AND
WHAT
WILL
YOU
HAVE,
LADIES?



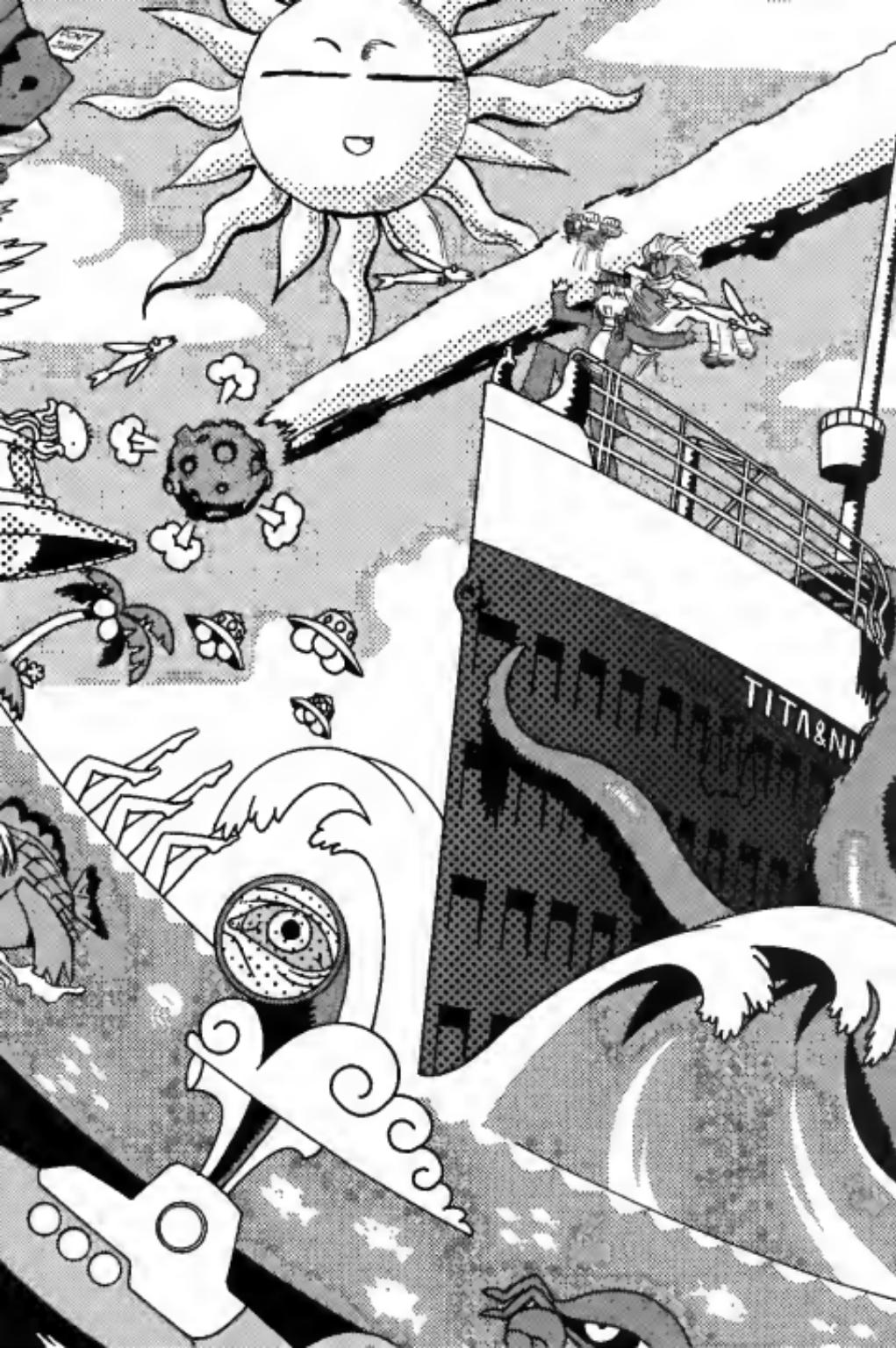
YOU LOOK
TERRIBLY
EXHAUSTED.
IT IS AS
IF YOU HAVE
RACED
TENS OF
KILOMETERS
TO BE HERE.

















As seen last volume!





TITLE?

YES?

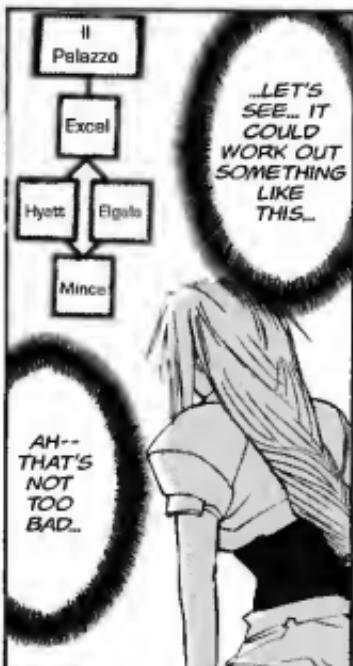
LORD
IL
PALAZZO!

WHAT
TITLE
ARE YOU
GOING
TO GIVE
THIS GIRL?

YES, IT
IS MY WISH
THAT YOU DO
NOT CREATE
A HIERARCHY
AMONGST YOURSELVES.
SENIORITY SHOULD
BE CONSIDERED
ONLY WHEN VITAL,
IN ORDER TO
DISTRIBUTE WORK
ASSIGNMENTS...

EQUAL?

ALL
OF YOU
SHOULD
BE EQUAL
UNDER MY
SUPER-
VISION.





I WAS TOLD BY MY LORD THAT I'D UNDERSTAND WHY I HAD TO BE THERE ONCE I GOT THERE. WHEN I, ELGALA, ARRIVED, THEY HIRED ME RIGHT ON THE SPOT.

I REALIZED THEY'D FEED ME AT THE HOTEL, SO THAT WAS GOOD.

BY THE WAY, WHY WERE YOU WORKING AT THAT HOTEL?

YES, IT IS.
I'm happy for you.

ISN'T IT NICE TO BE CALLED "SENIOR" ...?



I FELT THE ENFORCED SILENCE WAS ABHORRENT, AND YES, I WANTED TO KILL HER FOR IT. THE HOTEL, SO THAT WAS GOOD.

I DON'T KNOW WHY, BUT THAT MANAGER TOLD ME NOT TO TALK TO YOU, I, ELGALA, HAD TO LOOK ALOOF, YOU UNDERSTAND.





OR ONLY AN HOUR, AS YOU PREFER, AS MUCH AS YOU ARE ABLE TO ENDURE.

WHY DON'T YOU SPEND THE REST OF THE DAY TODAY GETTING FURTHER ACQUAINTED WITH ONE ANOTHER?

IF YOU'RE GOING TO FOLLOW US AGAIN, KINDLY STAY AT A MINIMUM SAFE DISTANCE.

PLEASE WAIT!

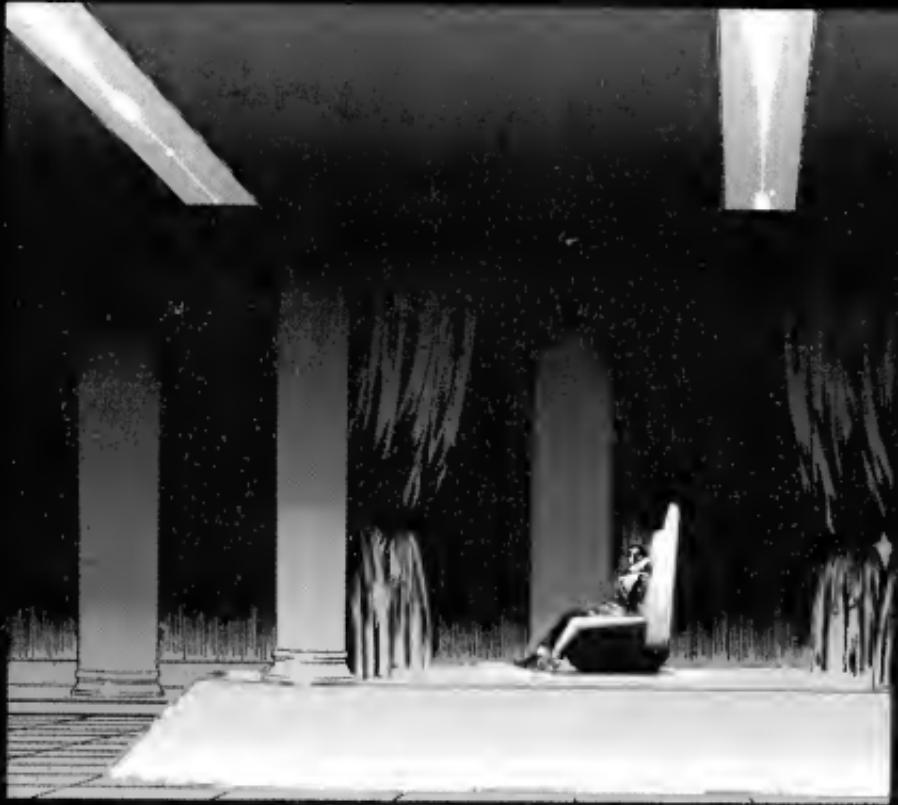
SENIOR EXCEL! SENIOR HYATT!

IS THAT HOW YOU ARRIVED AT HEADQUARTERS ...?

...AM DRESSED LIKE A FRENCH MAID, WITH A DOG COLLAR AROUND HER NECK.

WHAT? THAT'S MEAN! ARE YOU BEING MEAN TO ME? I, ELGALA, AM...





heh-
heh

...AGAIN.



...AND
YET STILL
I DO NOT
UNDERSTAND
THE MOST
IMPORTANT
PART.

I SEE
THINGS
MUCH
MORE
CLEARLY
NOW... I
HAVE
THIS
ABILITY...

...AND
WHY
AM I
HERE?

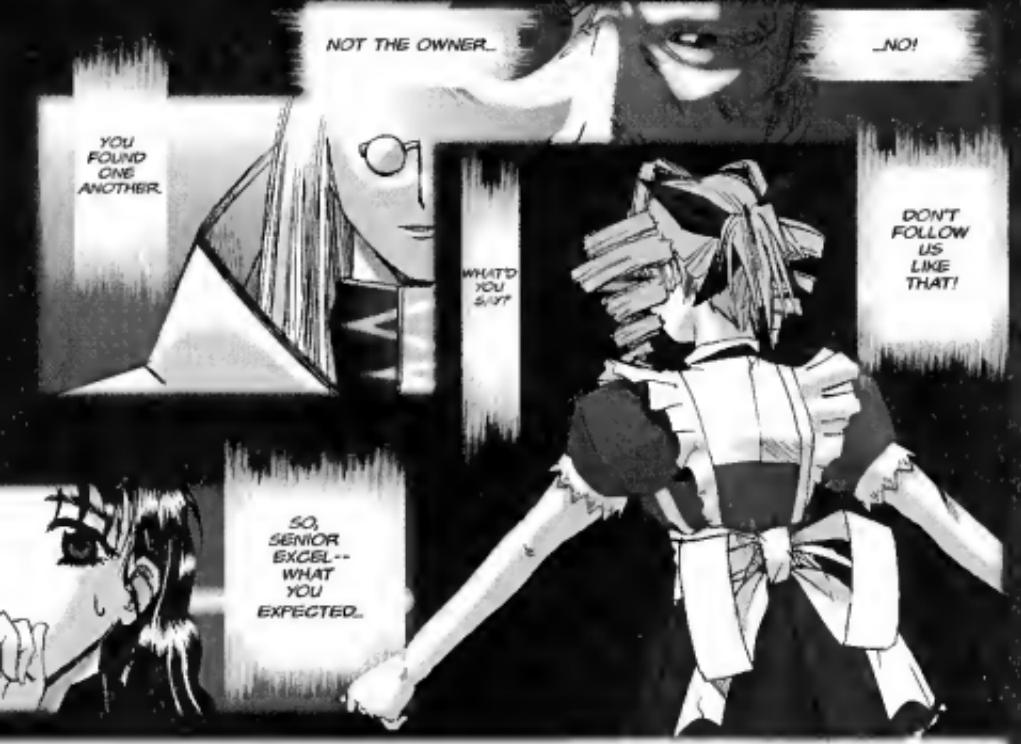
WHAT
WAS I
BEFORE
?

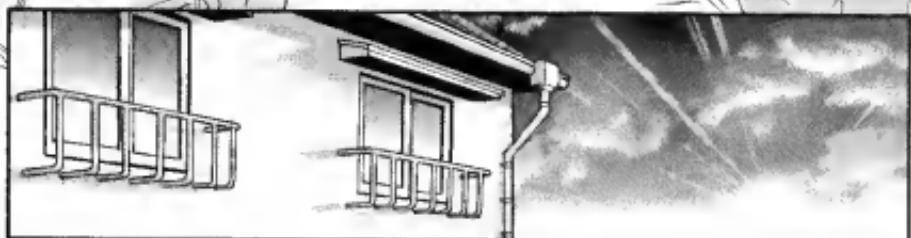
There is only one thing I know for certain...

THIS
WORLD
IS...

...CORRUPT.

END MISSION 2







....
a
dream!

I WILL
DO MY
BEST EVERY
MINUTE SO
THAT ONE
DAY I CAN
CASUALLY
REMARK,
"THE
CONQUEST
OF THE
WORLD?
I HAD
SOMETHING
TO DO
WITH
THAT!"

HAIL
IL
PALAZZO
!



LET US NEVER
HESITATE
TO WALLOW
IN THE
MUD OF
IDEALS!

OH,
YES,
I AM,
MY LORD!
FOR HYATT
AND I SHALL
FOLLOW YOU
WHEREVER
OUR LORD
MAY GO!

YOU
ARE
IN FINE
SPIRITS
THIS
MORNING.



REMEMBER
THAT YOU CHOSE
HER AS YOUR
COLLEAGUE.
YOU MUST BE
FAIR TO HER.

I'M
SORRY,
MY
LORD.

OH!
IT'S,
UH...
THE
LITTLE
DOG...
WHAT
IS HER
NAME
...?

...PLUS
MINCE,
A LITTLE
DOG...

HYATT
AND
I...

...PLUS
ELGALA,
A BEAUTIFUL
GIRL...

SHALL
FOLLOW
YOU EVEN
INTO THE
WHITE-HOT
RADIATION
OF OUR
GALACTIC
CORE!



I WILL BE ORDERING HER TO WORK ON SUCH OTHER TASKS FROM TIME.

I GAVE MS. ELGALA A SEPARATE ASSIGNMENT.

ALLOW ME TO ANSWER.

UM... I WAS...

I SHALL INFORM YOU WHEN IT BECOMES NECESSARY TO KNOW ABOUT ONE ANOTHER'S ASSIGNMENTS.

SO WHAT WAS YOUR ASSIGNMENT?

INDEED, I MAY ALSO ASK HER TO LEAVE YOU AND GO SOMEWHERE ELSE IN THE MIDDLE OF AN OPERATION. PLEASE DO NOT WORRY ABOUT HER WHEN THAT HAPPENS.

"SUCH OTHER TASKS?"

YOU ARE COMRADES-- BUT DO NOT FORGET THE ROLE OF SECRECY IN OUR ORGANIZATION.

OOPS















END MISSION 3



MISSION 4

FAREWELL LEADER

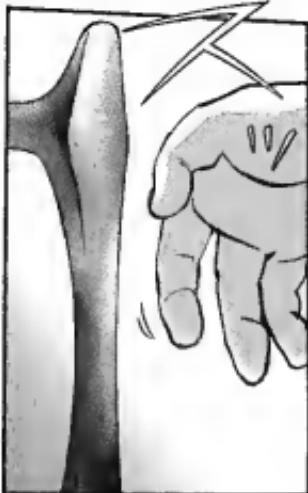


NO...
NOT
YET.

DID
YOU
ALREADY
TELL
HIM?

erm...

!?







Noo that I
think o' it,
eez been
afton feelin'
dizzy, like.



I HEARD
HIM
MOANING
IN THE
BATHROOM
THE
OTHER
DAY...

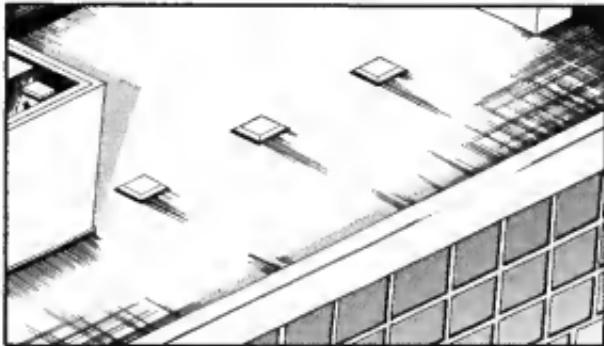


Aye...

...it
all
mek
sense.



HE...
HE ONCE
THREW UP
RIGHT
IN THE
MIDDLE
OF
BRUSHING
HIS
TEETH.

















...WHADDYA
YOU
GUYS
THINK?

I WOULD SAY
THAT SINCE SHE'S
NOT A HUMAN,
SHE'S NOT
ENTITLED TO
HUMAN RIGHTS...

YEAH, I
GUESS
SO.

NICE AND
QUIET
AROUND
HERE
WITHOUT
ROPON-
MATSU,
ISN'T IT?

BY
THE
WAY.

WELL,
YEAH,
SHE
IS A
MACHINE...

モ
モ

BIG
ROPON-
MATSU
IS
A-OK.

BUT
YOU LIKE
THE BIG
ROPON-
MATSU...

I MEAN,
LOOK--
EVEN
YOUR ATM
AT LEAST
TELLS YOU
STUFF LIKE
"WELCOME,"
AND "THANK
YOU."

IT'S
NOT SO
MUCH THE
MACHINE,
IT'S THE
BACKTALK!

MY
HEALTH?

YOU
SHOULD
LAY
OFF THE
ALCOHOL!

U.M...
NOTHING.

YOU
DON'T
THINK
IT'S COOL
TO FILE
WASTED?

THINK
ABOUT
YOUR
HEALTH!

HEY...
THAT'S YOUR
THIRD MUG
OF BEER,
MAN...

'CAUSE
SHE HAS
A GOOD
AT HEART...
OR
REACTOR...
OR
WHATEVER
IT IS
SHE HAS...

WE
ARE
GOING
BACK TO
THE
OFFICE!

YEAH,
BUT I'M
GOING
BACK DRUNK.





And that was the end of everyone's working day.



110
1P
2





SO I DON'T
WORRY,
Y'KNOW.
ANYWAY, IT'S
NOT LIKE
I'M NEVER
GONNA
SEE 'EM
AGAIN...

SEE...
I DON'T
REALLY
KNOW WHY...
BUT MY
PARENTS
RARELY
ASK ME
TO VISIT...

YOU
FOOL!

I JUST
FIGURE
SOMETIME,
HLL.

IT
SHOULDN'T
BE,
IWATA!

OW...
LEGOO,
MAN.

IT
SHOULDN'T
BE
THAT
WAY!



EXECUTIVE
DIRECTOR

HUH?
HEY?
YEAH?

AND
OUR
LOVE
WILL
SURELY
GROW!

IT'S
TRUE!
I DON'T
WANT
TO DIE!
GIVE
ME
JUST
A
LITTLE
MORE
TIME!

...IT'S
CANCER
YOU'RE
POSITIVE.

DO
YOU
MEAN
THIS?

REPORT

DOCTOR!
IS IT
TRUE
THAT I'M
GOING
TO DIE?
WHAT'S
ALL THE
HULLA-
BALOO?

OH...

that
the
Answer
is
danger?

AT
LEAST
HAVE
SOME
DIGNITY!

IWATA-
KUN,
PLEASE...

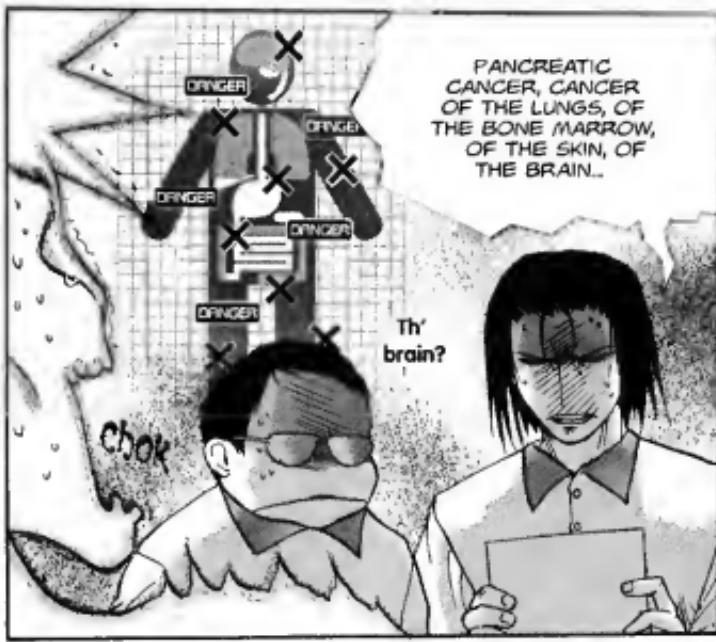
...THAT
NEVER
STOPPED
AT
PORT...

MY
LIFE
WAS
LIKE AN
OCEAN
VOYAGE...



© TAMARI SENSEI





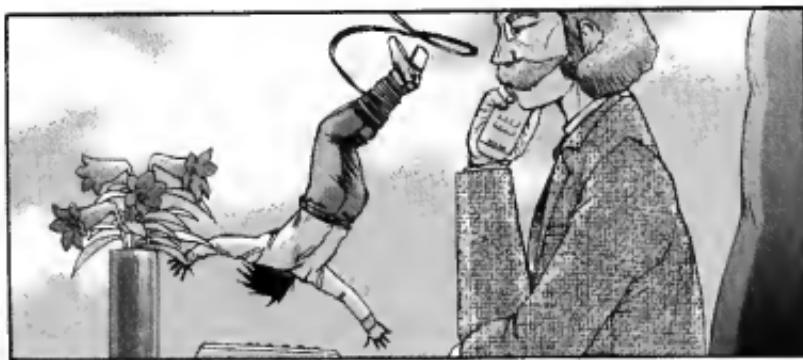
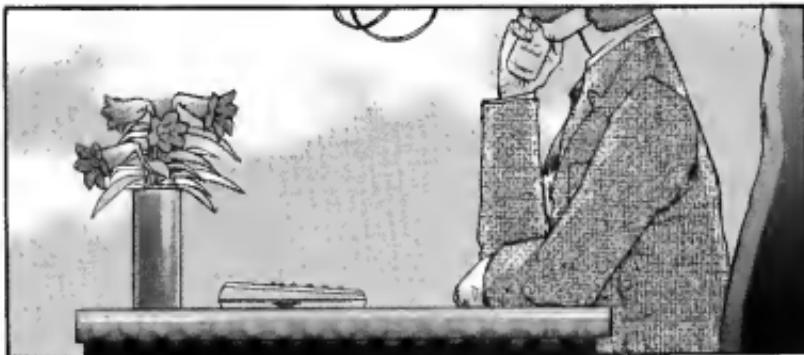


Why... it's all a joke!



END MISSION 4

LESS THAN 60 SECONDS LATER

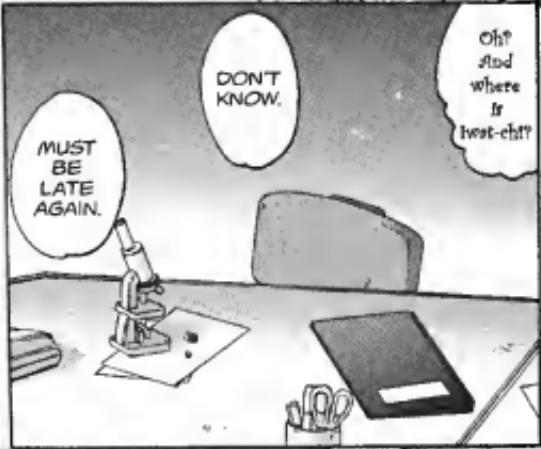


*Happy
to get
so many
gifts.*

[rustle,
rustle]

gatcha
gatcha





MISSION 5

SCREW AND GEAR



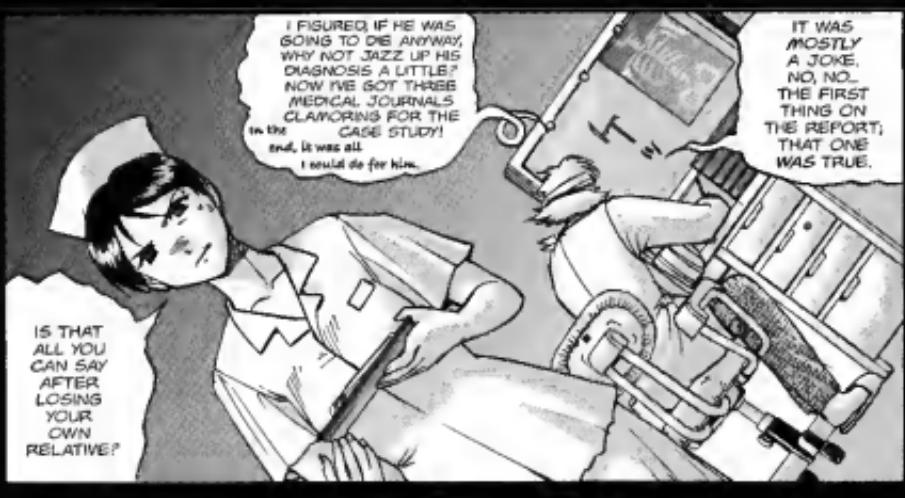


OUR CO-WORKER,
MR. IWATA,
DIED
EARLY
THIS
MORNING.



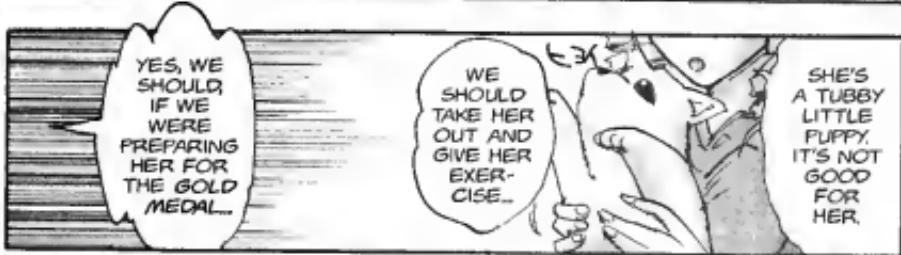
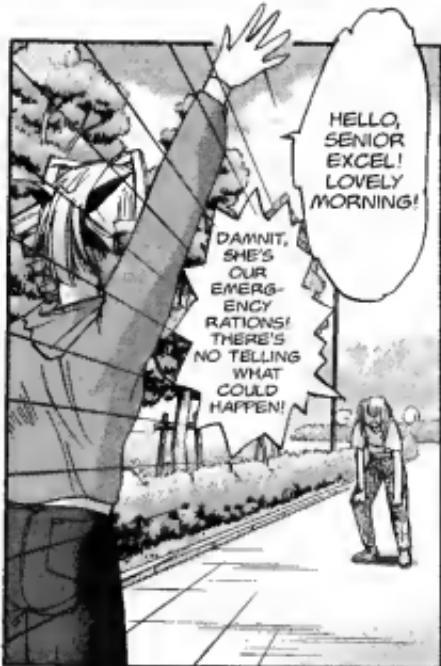
EH...
I HAVE
A SAD
ANNOUNCE-
MENT TO
MAKE
TODAY.











BUT I,
ELGALA,
PREFER
LEAN RED
MEAT!

COME
BACK
HERE!
I WANT AN
EVEN
LAYER OF
MARBLED
FAT!
AN ENTIRE
DOG
MADE OF
FOIE
GRAS!



GIGANTIC



SHE'S KIND OF HAVING FUN.

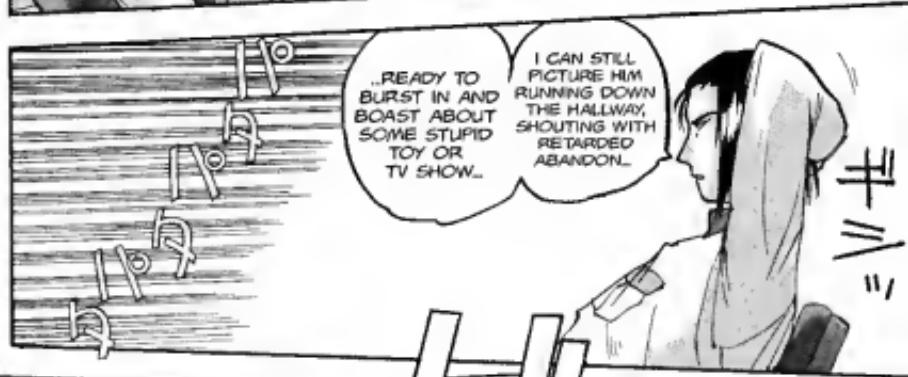
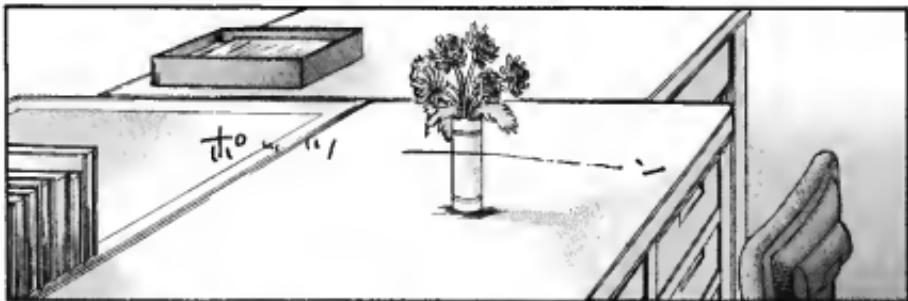


P.R.

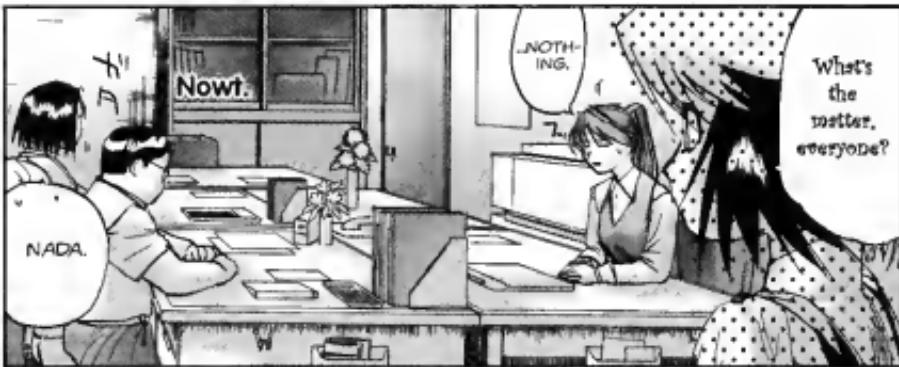




The next day















WE'LL HAVE
YOUR NEW
BODY READY
SOON...I
APPRECIATE
YOUR
PATIENCE.

HOW
ARE YOU
FEELING,
MR. IWATA?

WHAT?!

HECK, IF
YOU DON'T
MIND, DOCTOR,
I'M THINKING OF
JUST LOCKING
MYSELF IN THE
BROOM CLOSET
UNTIL YOU
FINISH THE
REPLACE-
MENT!

HA-HA!
HOW DO
I FEEL?
GREAT!
IN FACT--
I'VE BEEN
FEELING
THEM
ALL DAY!

EXECUTIVE
DIRECTOR

YOUR CO-WORKER,
MR. IWATA,
WAS
REBORN
EARLY THIS
MORNING.

EH...
I HAVE
A HAPPY
ANNOUNCE-
MENT
TO MAKE
TODAY.



I DON'T SEE
WHAT YOU'RE
SO UPSET
ABOUT. YOU'RE
USED TO
THEM BOTH
SEPARATELY.
WHY NOT
TOGETHER?

DOCTOR...
DON'T
YOU
THINK
YOU'VE
GONE A
LITTLE
TOO FAR?

TELL US...
WHILE
THERE'S
STILL SOME
NORMAL HUMAN
BEINGS LEFT IN
THIS OFFICE...
WHAT THE
HELL IS
GOING
ON?!



I'M SURE
DR. SHOJU
IS
WORKING
AS
FAST
AS...

IN ANY
CASE,
THIS IS
ONLY A
TEMPORARY
EXPEDIENT
FOR
STORING
MR. IWATA.

WELL...
I DON'T
KNOW... HE
DOESN'T
SEEM
TO MIND.

HOW
COULD
YOU
DO
SUCH
A
THING
TO
IWATA?



This is getting
kinda boring...
but I guess they
won't let me
go any
further in
the office...





I HAD TO
MOLD HIS TESTES
WITH MY BARE HANDS!
I WASHED WITH
THREE BARS
OF CAMAY

DO YOU HAVE
ANY IDEA WHAT
YOUVE ASKED ME
TO DO? YOUVE MADE
ME TOUCH A MAN'S
BODY! DISSECT A MAN'S
BODY! BUILD A MAN'S
BODY DOWN TO THE
LAST DIRTY, STINKY,
SMELLY, HAIRY
DETAIL!



YUP!
SAME
OL'
DUDE!

ARE
YOU...
ARE
YOU
REALLY
IWATA?

Ye knoo,
when e
wuz
alive,
it
wuz th?
reverse.

DEAD
EXCEPT
FOR
HIS
BRAIN?

YES.
YOU ARE
AWARE OF
THE TERM
"BRAIN DEAD."
THIS WAS THE
OPPOSITE
CASE.

SO
THIS
THING
HAS
IWATA'S
BRAIN
IN IT?



MIND
WHAT?

Y-YOU...
REALLY
DON'T
MIND
THIS?



SAY
HI
TO
MY
**COGNITIVE
REVOLU-
TION!**

HOW
DARE
YOU
LAND
ON MY
OLD
PAL!

I was
well
shod.

Are
you
all
right.
Wata-
pee?

Oh.

SEE YA,
RUNT!
FLYING
RIGHT
INTO...

eek!

Now, don't
overclock yourself,
Iwata-chi! Remember
you've only got the
innate processing
power of a lemur!

WHATEVER
HAPPENS,
YOU MUST
LIVE
THROUGH
THIS.
WATANABE

SHUT
UP!
MAMMALS
LIKE US,
MAN, WE
EVOLVE
QUICK!

OTHERWISE
THEY
MIGHT HAVE
ME WORKING
ON YOU, TOO,
AND I REALLY
COULDNT
TAKE THAT.

How's
that
moo-machine
interface
coming
along?

I'M
WORK-
IN
ON
IT!

YES?

DOC-
TOR...

CAN
WE GO
HOME
NOW?

PLEASE
LET ME
DO MY
NEXT
OPERA-
TION
ON A
WOMAN.
I'M
BEGGING
YOU.

HE IS,
HOWEVER,
SURVIVED BY
IWATA MARK II,
WHOM AS
YOU SEE, WILL
GREATLY
CONTRIBUTE
TO THE
TACTICAL
STRENGTH
OF THIS
DEPART-
MENT.

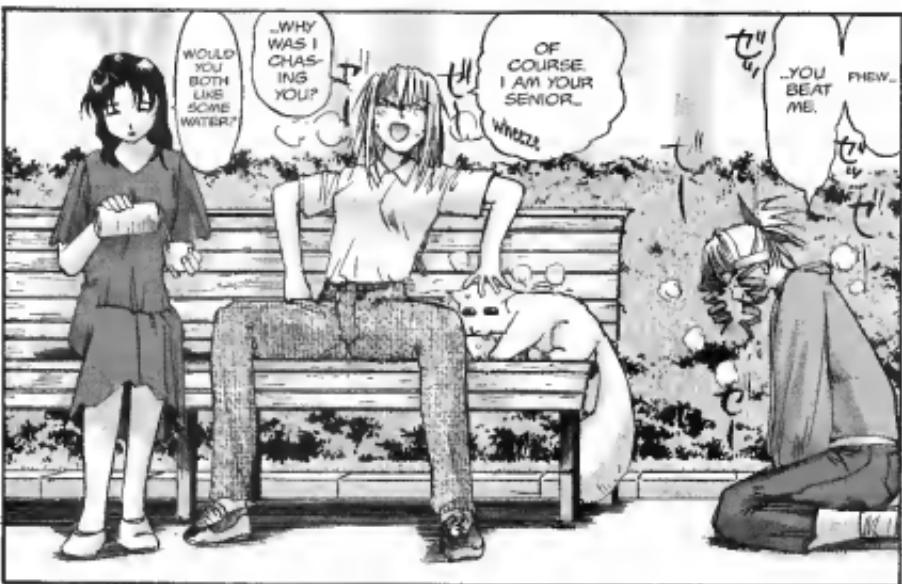
OH, NO.
IWATA IS
DEFINITE-
LY DEAD
IN EVERY
LEGAL
SENSE.

-DOES
THIS
MEAN
WERE
NOT EVEN
ALLOWED
TO DIE
ANYMORE?

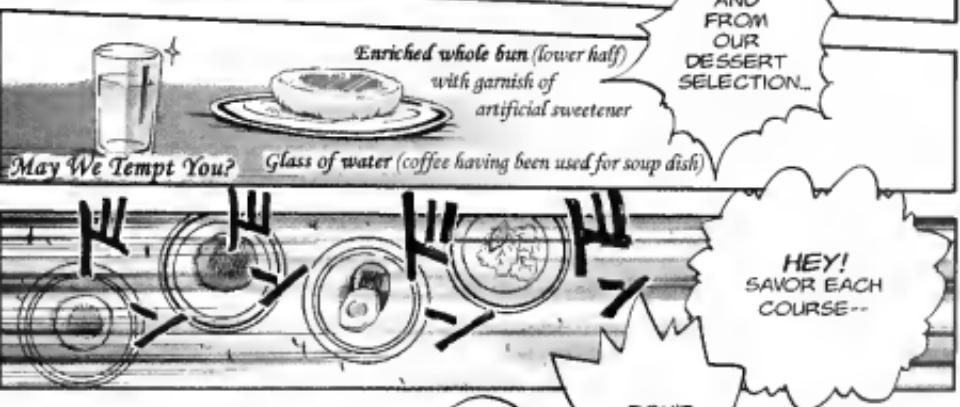


HE
WAS FULLY
ENTITLED
TO THEM
UNTIL
YESTERDAY.
THIS IS ALL
COVERED
ON PAGE
3476 OF THE
EMPLOYEE
HANDBOOK,
YOU KNOW.

Norikuni Iwata Deceased







HAAAAAAIL IL PALAZZO!



MISSION 6 A LONG DAY IN A SMALL WORLD

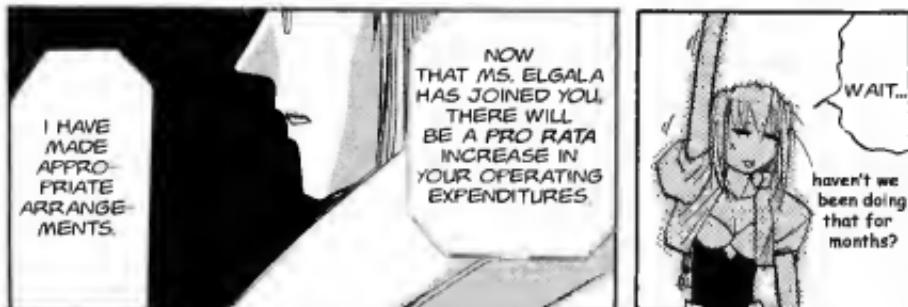
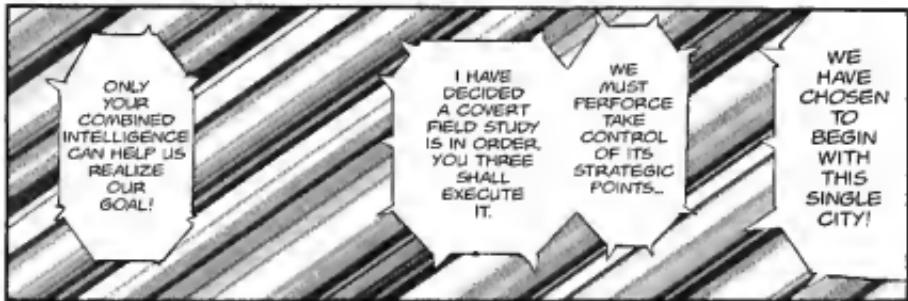


INDEED,
IT IS
FOR
THIS
REASON
ALONE
THAT WE
SEEK TO
CONQUER!

WE
ARE
HERE
TO
MAKE
THIS
WORLD
A
BETTER
PLACE!

YES,
WE
MUST
EVER
REMIND
OURSELVES...

...THAT
OUR
STRUGGLE
IS BUT A
MEANS
TO AN
END...



USE
THESE
FUNDS
TO PAY
YOUR LIVING
EXPENDI-
TURES. TO
GATHER
INFORMATION.
AND YES.
EXCEL?

DON'T
WE...

I HAVE
DECIDED TO
GIVE YOU
SOME
MONEY.

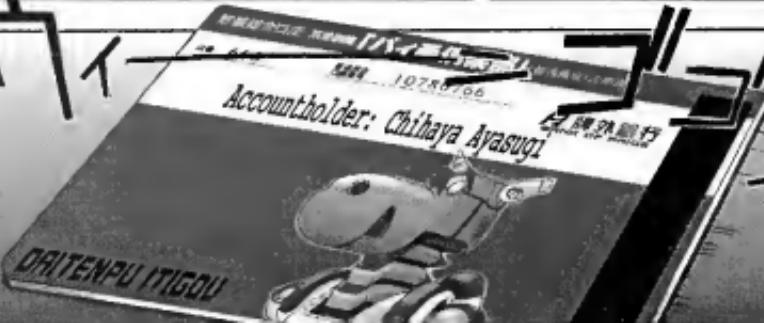


WELL,
THEN.

NO,
SIR!

WOULD
THAT
METHOD
BE
MORE
EFFICIENT?

...HAVE
TO SUPPORT
OURSELVES
WITH TEMP
JOBS ANY
MORE...?



TH-THANK
YOU SO
VERY MUCH.
I NEVER
THOUGHT I'D
SEE THIS
D-DAY...

I HAVE
OPENED AN
ACCOUNT AT
A LOCAL BANK
FOR YOU. I
AM AFRAID, IT
HAVING BEEN
DONE IN
SOME HASTE,
THAT IT DOES
NOT AS YET
CONTAIN MUCH
MONEY.

YES,
OURS--
FOR
NO ONE'S
PERSONAL
SPENDING!

IT'S OUR
MONEY.
YOU'RE
JUST
A BIG
AUTOCRAT,
SENIOR.

YOU
HAVE
NOT
STRUGGLED
AS !!

I'LL
HOLD
ONTO--

HOW
CAN I
TRUST
IT TO A
PROFLIGATE
SUCH AS
YOURSELF?

HOWEVER
MODEST THE
GIFT BESTOWED
UPON US BY OUR
LORD IL PALAZZO,
WE MUST HUSBAND
THESE SCANT
FUNDS WITH...

..WITH...

普通預金
CHECKING ACCOUNT

TYPE WITHDRAWALS DEPOSITS

NEW

*10,000,000

BALANCE

*10,000,000

DESTROY!

—10¹—

—10²—

—10³—

a pile

a bundle



*10

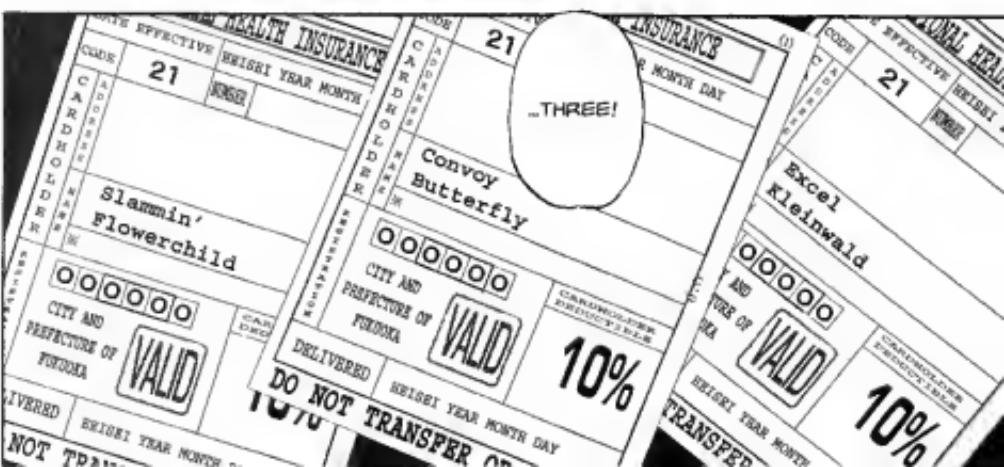
*10.0

*10,00

*10,000

SHE IS SINGING "EL CONDOR PASA"
BY SIMON & GARFUNKEL. NO, REALLY.







U
EH... YES.
U
WHICH ONE
DO YOU
LIKE
MOST?

I DESIRED
THAT MS.
EXCEL MAY
HAVE THE
LIBERTY TO
CHOOSE THE
NAME SHE
LIKES MOST.



HEY,
CAN WE
HAVE SOME
WATER,
PLEASE?!



I, KASUMI,
WOULD
LIKE
THE
FINGER-
SAND-
WICH
PLATE.

OH,
SORRY.
LEMME
CHECK
THE
MENU
AGAIN.

SEN-
IOR
...?







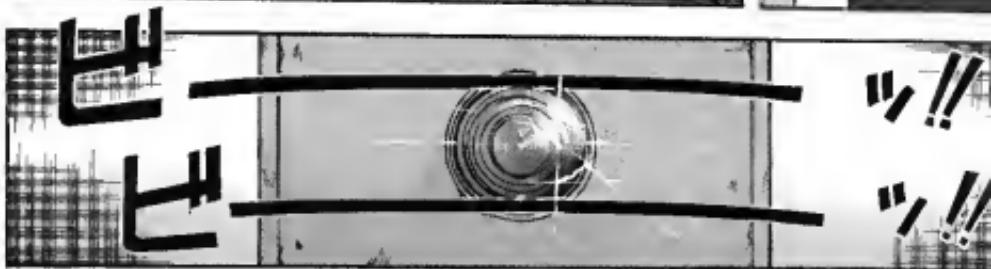












THE ATM
REGARDED
SENIOR EXCEL
AS A
SUSPICIOUS-
LOOKING
CHAR-
ACTER!

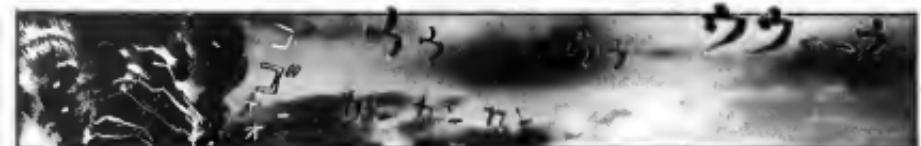
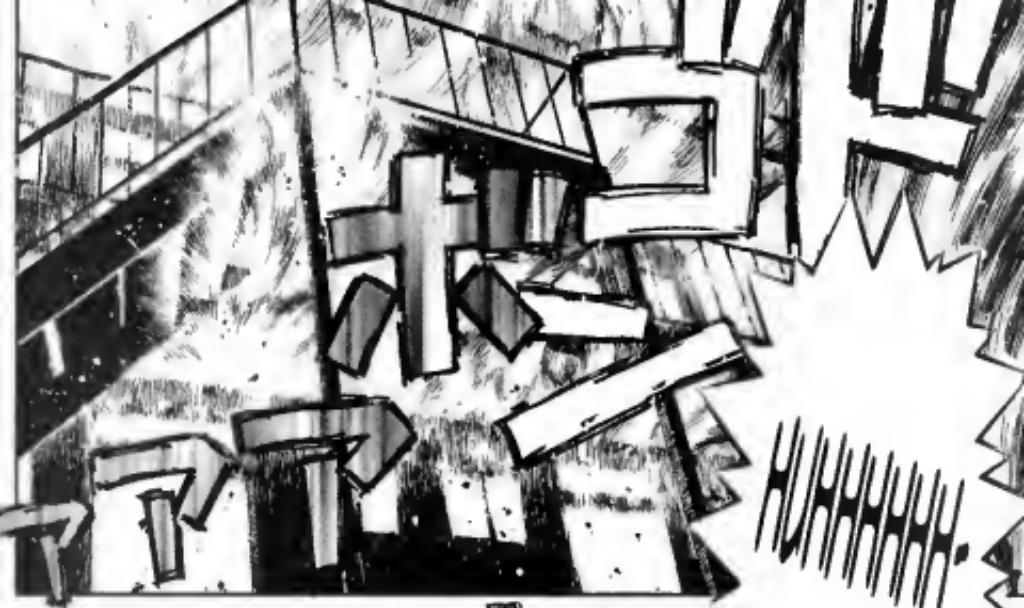
BEGIN PRE-
LIMINARY ASSIGN-
MENT OF
BLAME!











END MISSION 6

...Haw haw! What a burn!

LET'S
ALL KEEP
CALM AND
CONSIDER
OUR
SITUATION.

OKAY,
EVERY-
ONE?

267
YEN IN
POCKET
CHANGE...

MINCE?
SAY
"HERE!"

ONE
DOG!

...THE
PASS-
BOOK...

...THE
REST-
AURANT
RE-
CEIPT...

...OUR
CAR...

...AND
THAT ABOUT
ROUNDS IT OUT
FOR ALL OUR
EARTHLY
POSSESSIONS

LOWEST POINT... EVER!

MISSION 7

LIKE A ROPE IN THE MAKING

AN ALTERNATIVE
WOULD
BE IF WE
KEEP CALM,
A GERUNDIVE
WOULD BE
KEEPING
CALM, AN
INFORMAL
PAST
AFFIRMATIVE
WOULD BE...

IT'S
AN
IMPERATIVE
THAT WE
KEEP
CALM!

OHP AND WHY?
FIRST OF ALL,
YOU KNOW THAT
I CAN'T GET A
GOOD NIGHT'S
SLEEP WITHOUT
MY SPECIAL
PILLOW!

PROPOSAL
REJECT-
ED!

OUR
SUFFER-
ING IS
MOST
POETIC,
SENIOR.

LOOK,
ONCE THE EMBERS
COOL DOWN A LITTLE,
WE'LL GO BACK TO OUR
OLD PLACE. I'M SURE
IT WASN'T AS BAD
AS IT LOOKED.

I THINK
WE
SHOULD
CHECK
INTO A
HOTEL AND
THEN START
LOOKING
FOR A NEW
PLACE
TO LIVE.

I
HAVE A
PRO-
POSAL.



NAW, WE JUST GOT OUR ORDERS TO LIVE UNDERCOVER IN THE CITY, AFTER ALL. WE GO BACK THERE NOW, AND LORD IL PALAZZO'S GOING TO START THINKING WE'RE A BUNCH OF LOSERS.



LET'S SEE... WE COULD HEAD FOR THE BASE...



WHAT...?

SENIOR EXCEL!

SENIOR! SENIOR!

EEK!

EEK!

EEK!

it's... it's positively overflowing

it looks
as if
you're
having fun...

ha ha ha

OH, MY
LORD.. NOW
THE STATE
CONSPIRACY
HAS
TORCHED
OUR DIGS...

I, ELGALA,
SCENT
BLOOD
AND
DANGER!

SENIOR
EXCELSI
WHERE
ARE
YOU
GOING?

WE FACE
A NEW
AND MOST
RUTHLESS
KIND OF
TERRORISM.

THIS
IS A
SITUATION
WE MUST
FACE...
ALONE.

NO.
THINK
OF ALL
THE AID
HE HAS
ALREADY
GIVEN US,

SHE'S
NOT
BREATH-
ING!

...HOW
CAN
YOU
BE SO
CRUEL!?

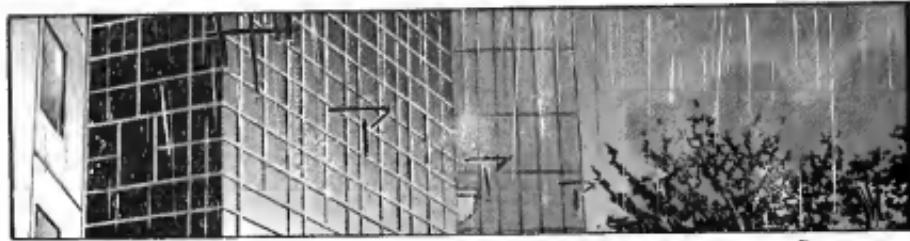
Y-YOU...
YOU...

JEEZ!
YEAH,
RIGHT,
SHE'S
DEAD!
I HEARD
YOU
THE
FIRST
TIME!

SHUT
UP,
AL-
READY!

S-SHE'S
DEAD,
SENIOR.
SHE'S...





IT'S MORNING.

LAST NIGHT,
IT
MIGHT
HAVE
DONE
SOME
GOOD..

GREAT.
NOW IT
RAINS.

COULDN'T
HAVE
STUCK IT
OUT
HERE,
HUH?

I STAYED
AT
MOMOCHI'S.

LOOK...
DR.
KABAPU
WANTS
US.

EXACTLY.
WHERE'D
YOU
SLEEP?
A HOTEL?

Pretty
bad
yester-
day.

HELLO.

力
力
力







DESPAIR
NOT, MY
BULBOUS
COMRADE.

力

MR.
DAIMARU
SUMI-
YOSHI

AH.

Imaginary image
on screen







I'M
GOING
TO
PULL
NOW,
OKAY?

OKAY.
HOLD
THE
OTHER
END
THERE.

AFTER
THAT
FLOOD
SWEPT
UNDER THE
BRIDGE,
SENIOR,
PLEASE
ALLOW
ME TO
REVIVE MY
PROPOSAL...

A HOTEL

DON'T BE
SILLY. NOW
THAT WE'VE
MOVED
TO HIGHER
GROUND, IT
NEED NO
LONGER
CONCERN
US.

YOU KNOW,
I'VE LIVED
IN APARTMENTS,
UNDERGROUND
BASES, AND
EVEN FEDERAL
PRISONS...
BUT THIS IS THE
FIRST TIME I'VE
ACTUALLY BEEN
HOMELESS.

...OKAY,
WE'RE
DONE.

MY...

ONE.

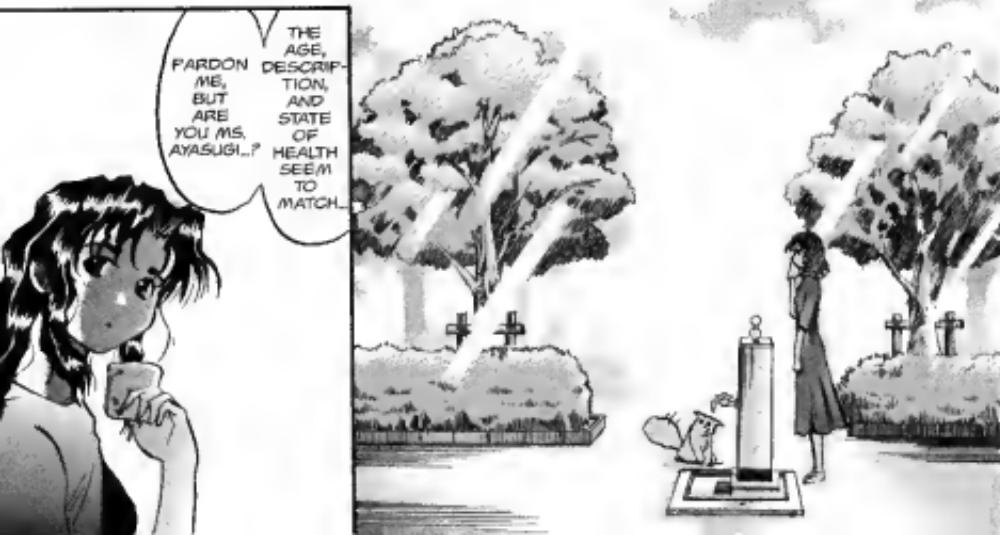
TWO!

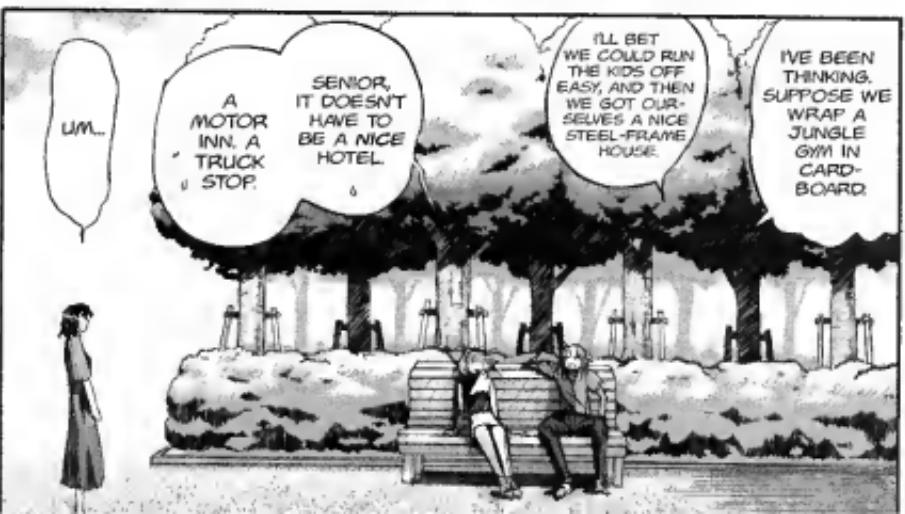


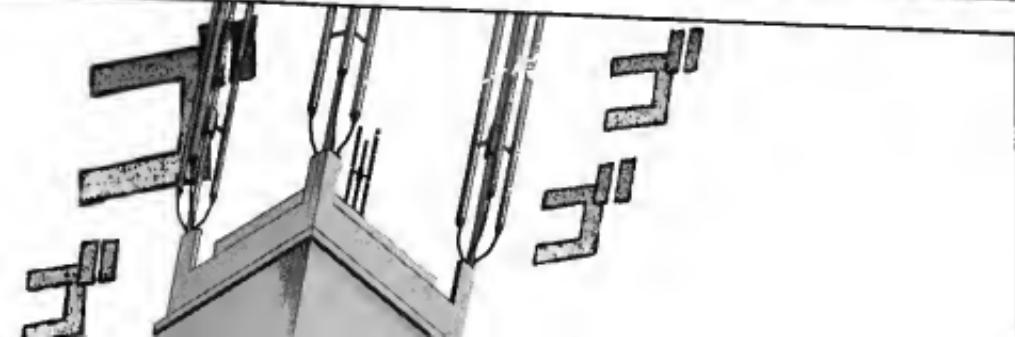














END MISSION 7

...HUH?

TOO
DARK
IN
HERE.

WHERE'S
MY
HAND?
I DON'T
SEE MY
HAND

HEY...
TURN
ON THE
LIGHTS.

THE
LIGHTS!

OKAY!
LET'S
GO
BACK
TO THE
DARKNESS
THINGIE!

WHOA!
TOO
MUCH
LIGHT!

MISSION 8

BURNABLE AND NONBURNABLE TRASH





We are now
pleased to present
a re-enactment of the
last thirty minutes
in the life
of the old
apartment.





DID I
BREAK
ANYTHING
EXPEN-
SIVE?

AM I
EXPEN-
SIVE?

OW.

No, wait—
things like
this don't
hurt any
more.

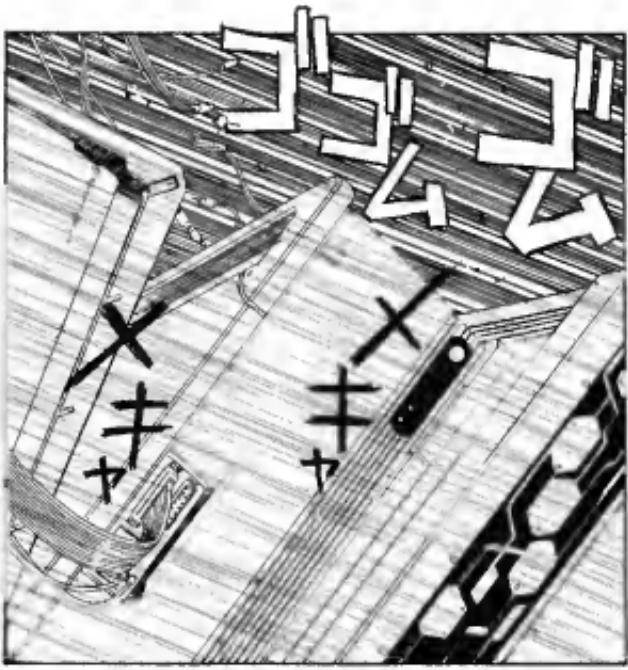
OH,
SHIT.

OOPS.

OH,
YEAH!
THE
KITCHEN!

DAMNIT.
IT'S
STARTIN'
TO
SMOKE!

BETTER
GET
SOME
WATER...









I...
AM...
IRON
MAN!



UM...

OOPS?

Special thanks to the film Backdraft





Carpenter 2,
do you
have the
coordinates?

Sir!

Peep.
Yes,
sir!
♥

GET
GOING!
QUICK!

Takeoff,
master.
End of
sentence.

Is it
true that
the fire
started in
Ropponmatsu I's
room?

DE-
STRU-
CTURE
DESTROY-
ING
THE
WHOLE
PLACE
IS THE
ONLY
VIALE
SOLU-
TION.

AND
DON'T SAY
END OF
SENTENCE.

YOU
MUST KNOW
THAT THE
FIRE
WAS SO
INTENSE
THAT IT
SILENCED MY
SOPHISTI-
CATED, MULTI-
LAYERED
SECURITY
SYSTEM.

WE'VE
CONTACTED
THE FIRE
DEPART-
MENT.

YES...
THANK
YOU.

I WANT
TO KNOW
EXACTLY
WHAT
HAPPENED
BEFORE
THE MEDIA
ARRIVES.

Well,
I have
his
location,
but...

Where
is
he
now?

Ropponmatsu
is not the
problem...
I suspect
that little
chunk of
cauliflower
riding up
inside her
head.

Just like
Mazinger Z,
you know?

It's a
very nice
body, but
somehow it's
malfunction-
ing.

...I don't
think he's
receiving my
command
to shut
down.









Hurray!







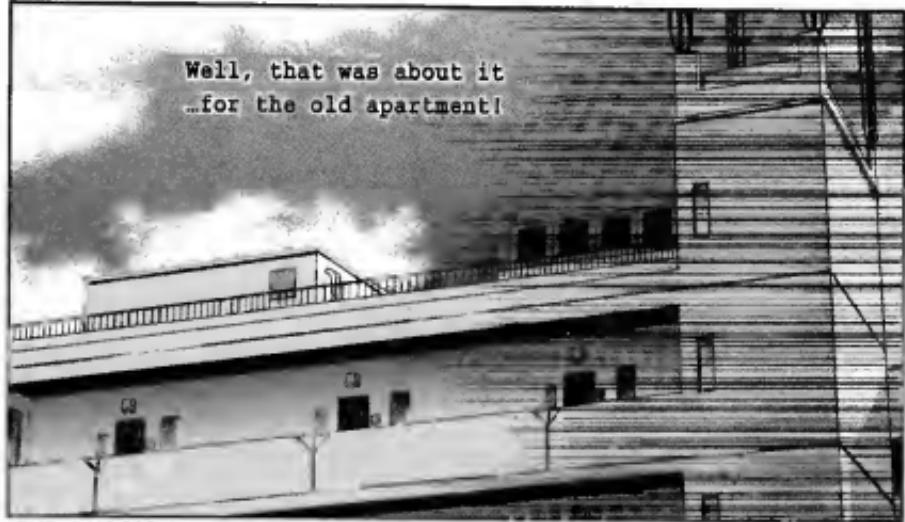








Well, that was about it
...for the old apartment!



END MISSION 8

END EXCEL SAGA VOL. 08

TO BE CONTINUED IN VOL. 09

IN TWO MONTHS!

A Scene of Student Days at the Track Meet



Wait... I already did
the whole "Student Days" shtick...
back in Vol. 03, I believe...
Aw, hell. You can take another.





Guide to *Excel Saga* 08's Sound Effects!

5-1	—FX	take take take [trotting]
5-3	—FX	ken ken ken ken ken ken ken... [clutter-clatter]
5-4	—FX	gen gen gen gen gen gen... [click, click]
6	—FX	dshoo [poking out]
6-2	—FX	zumemomomono [emerging]
7-1	—FX	doooooo [rumbling]
8-3	—FX	data data data data data [plunk, plunk]
9-1	—FX	zabibaba [splendor]
9-2	—FX	uma uma uma [delicious, delicious]
9-2	—FX	katsu katsu [guzzling — inscription on excel's bowl]
9-3	—FX	gala gala [juncturing]
9-3	—FX	meha meha [juncturing]
10-4	—FX	bi [yank]
11-2	—FX	pla-pon [ing, ring]
11-2	—FX	su [standing up]
12-1	—FX	batan [bang]
12-2	—FX	su [holding eye-glasses up]
12-3	—FX	su [putting eye-glasses on]
13-1	—FX	ss [raising hand]
13-2	—FX	batau [bawo]
13-5	—FX	bata bata [romping about]
14-1	—FX	den [beer]
14-1	—FX	data [dashing]
14-2	—FX	dashedashed... [dashing]
14-3	—FX	dashedashed... [dashing]
14-4	—FX	goooo [rumbling]
14-5	—FX	zaaaaaa [zi]
15-1	—FX	isooo [celestial light]
15-2	—FX	kara kara kara kara kara kara... [tumbling]
15-3	—FX	gote gote gote gote [rumbling]
15-4	—FX	garagaga [rumbling]
15-4	—FX	garen garo [rumbling]
15-5	—FX	gare gare gare gare [rumbling]

Most of Rikido Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*; exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order right-to-left.

You are still allowed, however, to write your letters left-to-right to

Oubliette c/o Excel Saga
VIZ, LLC
P.O. Box 77064
San Francisco, CA 94107

16-1	<u>FX</u>	zaa [whaa]
17-4	<u>FX</u>	ka [grabbing]
17-5	<u>FX</u>	basha [splash!]
17-5	<u>FX</u>	basha basha [splash, splash]
18-3	<u>FX*</u>	boso [murmuring]
18-3	<u>FX*</u>	boso [murmuring]
18-2	<u>FX</u>	kokus [adding]
19-4	<u>FX</u>	tsis [whining sound]
20-3	<u>FX</u>	hi [hue]
20-4	<u>FX</u>	ka [show]
20-6	<u>FX</u>	kaikaku [chuckle, chuckle]
20-7	<u>FX</u>	bibin [whining]
21-1	<u>FX</u>	bibin [whining]
21-2	<u>FX</u>	su [standing straight]
21-2	<u>FX</u>	ka [show]
21-4	<u>FX</u>	bisis [whining]
21-5	<u>FX</u>	baan (waving the hand fast)
22-2	<u>FX</u>	ka ha ha [laughing]
22-4	<u>FX</u>	gi [glaring]
22-5	<u>FX</u>	tekyuu [shocked]
23-1	<u>FX</u>	teka teka teka teka [trotting]
23-3	<u>FX*</u>	kaan (kaai for "slack," meaning quiet, empty)
23-6	<u>FX</u>	j [lighting a cigarette]
23-6	<u>FX</u>	hee [puffing]
23-7	<u>FX</u>	jaru jaru [jingling]
24-3	<u>FX</u>	pacha [slamming the phone down]
24-4	<u>FX</u>	pureuru [phone ringing]
24-4	<u>FX</u>	pacha [click]
24-4	<u>FX</u>	chee [picking up the phone]
24-5	<u>FX</u>	biike [startled]
24-5	<u>FX</u>	pu bubebebebe [phone ringing]
24-6	<u>FX</u>	he he he [laughing]
25-1	<u>FX*</u>	[in kanji] adad-
25-1	<u>FX</u>	bibin [whining]
26-2	<u>FX</u>	tsi tsis [dizzy, dizzy]

62-3	—FX	paku [squeeze]
62-3	—FX	hyo [bark]
62-3	—FX	gyo [squeezing hard]
63-1	—FX*	boe
63-2	—FX	katsu [clerk]
63-3	—FX	yo [yah]
63-4	—FX	katsu [click]
63-4	—FX	kuchi [click]
63-4	—FX	ketso ketso [click, click]
63-4	—FX	katsu [block]
64-1	—FX	ketson [bang]
64-1	—FX	gatze [plash]
64-1	—FX	gata [rustle]
64-2	—FX	gata gata [rattle, rattle]
64-3	—FX	polu [puff]
64-4	—FX	pu [spitting out]
64-4	—FX	polu polu [puff, puff]
64-5	—FX	go go go go go [trembling]
65-2	—FX*	chlin kate kate kate [peep, clitter-clatter]
65-3	—FX	piye piyeo [peep, peep]
65-3	—FX	dokkyuu [bang]
65-4	—FX	boho [puff]
66-2	—FX	sse [zzzz]
67-3	—FX	ha [startled]
67-3	—FX	bikarin [shaking]
70-1	—FX*	zawa [creepy feeling]
70-2	—FX	su [withdrawn hand from the knob]
70-3	—FX*	i?
71-1	—FX	gata [clerk]
72-2	—FX	funguru [gr]
72-2	—FX	cooo [ew]
72-2	—FX	fungensi [gr]
72-2	—FX	tokoai tokoai [insinuating]
72-4	—FX	ka' [clank]
73-1	—FX	ku' [clap]

36-2	—FX	hee hee hee hee [wheee, wheeee]
35-2	—FX	ze [wheee]
35-4	—FX	zaa zaa [wheeee, wheeee]
36-1	—FX	he he he he [wheeee, wheeee]
36-3	—FX	succi [bowing]
37-1	—FX	bann [rising to her full height]
41-5	—FX	nyoku [springing up]
42-2	—FX	gabe [bowing deeply]
43-3	—FX	gean [shocked]
44-6	—FX	zaku [shivering]
45-1	—FX*	yoshi [overnight]
45-1	—FX	gashti [grabbng]
45-2	—FX	ki [getting stem]
45-3	—FX	pon [clap]
46-5	—FX	cha [bowing]
47-2	—FX	ze [raising a hand quickly]
47-2	—FX	te [raising a hand quickly]
47-4	—FX	kyaaaa [creek]
47-4	—FX*	ha ha ha [ha ha ha]
47-4	—FX	awa [aw]
48-3	—FX	ts [fishing]
49-2	—FX	zakiaz [reacting steadily]
49-5	—FX	ha [shock]
51-2/4	—FX	bussoume [whining]
54-4	—FX	gabe [getting up abruptly]
56-1	—FX	sebi [raising a hand quickly]
56-4	—FX	giyu [startled]
57-1	—FX	awa [getting panicky]
57-4	—FX	doban [showing up suddenly]
58-1	—FX	don [tan]
58-5	—FX	ki [looking stern]
60-2	—FX	kuchi [click]
61-1	—FX	tazu [trutting]
61-2	—FX	ki [glaring]
62-2	—FX	piyu [startled]

82-3	—FX	za zakazaka [rustle, rustle]		73-4	—FX	su [passing by]	
82-4	—FX	gasa gasa [rustle, rustle]		73-4	—FX	ka' [click]	
82-5	—FX	papoon [phot]		73-5	—FX	ikakakaka [striking]	
83-1	—FX	fuu fuu fuu [humming]		74-1	—FX	dobosan [bam]	
83-2	—FX	fufye [humming]		74-2	—FX*	wa [ow]	
83-2	—FX	gacha [click]		74-2	—FX*	wa [ow]	
84-1	—FX	gata [click]		74-2	—FX*	fuu [sigh]	
84-2	—FX	ga [grabbing]		74-2	—FX*	fuu [sigh]	
84-3	—FX	ba' [bang]		74-2	—FX	gasa gasa [rustle, rustle]	
84-5	—FX	fu [sigh]		74-3	—FX	pan [tapping]	
85-1	—FX	giri [flinching]		74-4	—FX	ra ["you see?"]	
85-2	—FX	gata [grabbing]		74-4	—FX	ki' [snap]	
85-3	—FX	gaku gaku [shaking]		74-4	—FX	otokou ["it's very cheap"]	
86-1	—FX	giri [squeezing]		75-1	—FX	meri [forcing a smile]	
86-2	—FX	bewa [bursting into tears]		75-2	—FX	kuri kuri bun [swinging a hand]	
86-3	—FX	hyuuuu [bitter wind blowing]		75-4	—FX	ato ("boop")	
67-1/2	—FX	dodode [dashing]		75-4	—FX	gatas [clank]	
87-2	—FX	bean [banana]		75-4	—FX	tiku [startled]	
87-3	—FX	ayaaa [uh!]		75-5	—FX	ka [snicking out]	
87-4	—FX	haha [wifing]		77-1	—FX	gasa gasa [rustle, rustle]	
88-1	—FX	yoi yoi [webbing]		77-2	—FX	koto [click]	
88-2	—FX	eu' [ugh]		77-3	—FX	goku goku [gig, gig]	
88-2	—FX	eu' [ugh]		77-4	—FX	paau [growling]	
88-4	—FX	fuu [looking away]		77-5	—FX	pa [zap]	
89-1	—FX	hituu [brightened]		78-1	—FX	papea papea [honking]	
89-4	—FX	ha [being alarmed]		78-1	—FX	posso posso [trembling (of a train or an airplane)]	
90-1	—FX*	wahs wahs [laughing]		78-2	—FX	fu fu fu [lap flap flap]	
90-1	—FX	haa... [sigh]		78-4	—FX	gasa [creeping of an automatic sliding door]	
90-2	—FX	kura [turning around]		78-4	—FX	zawa zawa [hustle-bustle]	
88-2	—FX	ha' [swinging an arm]		79-1	—FX	zin zin [thunk, thunk]	
82-1	—FX	patcha patcha [rustle, rustle]		80-1	—FX	mon mon [marching]	
93-3	—FX	chi [clicking]		80-4	—FX	gakyu [gag]	
93-5	—FX	gata [click]		81-1	—FX	pen [tapping]	
97-2	—FX	ba [bang]		81-5	—FX	ha ha ha [laughs]	
97-3	—FX	ka [cmd]		82-1	—FX	chin [ringing]	

OUBLIETTE

Your EXCEL SAGA bonus section!

106-1—FX	shiko shiko shiko shiko shiko [stibing]	96-1-2—FX	gatsu [clink]
106-3-1—FX	u uu [ugh-ugh]	—	biku [startled]
106-3-2—FX	u [ugh]	98-2-1—FX	gata [clank]
106-4—FX	hiku [blebbing]	98-2-2—FX	ta ta ts [trotting]
107-5-1—FX	baton [ben]	99-2-3—FX	hats [wheez]
107-5-2—FX	ka [clank]	99-2-4—FX	cha cha [trotting]
107-5—FX	su [moving forward swiftly]	99-2-5—FX	haha [wheez]
108-1-1—FX	Nishi [holding tight]	99-2-6—FX	chachaka [trotting]
109-1-1—FX	jin [deeply moved]	99-3—FX	zenu zenu zenu zenu [wheez, wheez]
109-1-2—FX	kyu [holding tight]	100-3—FX	kyoi [trilling]
109-2—FX	ji gi gi [pushing away]	100-4-1—FX	za za [wheez, wheez]
109-3-1—FX	bi [ping]	100-4-2—FX	da [dashing]
109-3-2—FX	za [stepping back]	101-1-1—FX	dada dada dada [dashing]
110-3-1—FX	tsie [beign]	101-1-2—FX	shi tsie tsie tsie [dashing]
110-3-2—FX	tsui [boing]	101-2—FX	chaka chaka chaka chaka [trotting]
110-4-1—FX	tsen [bans]	101-4-1—FX	gutan gutan [rumbling of a train]
111-4-2—FX	hara hara hara [swinging]	101-4-2—FX	pasun [whistling]
112-1—FX	age gae [whining]	102-1—FX	chan chan [chirping]
112-3-1—FX	my height has changed, huk?	102-2—FX	ka [clink]
113-3-2—FX	kin [kicking]	102-3—FX	ka ka [clink-clink]
113-3-3—FX	zu [tilting]	102-4-1—FX	kochu [clink]
113-4—FX	zumun [thud]	102-4-2—FX	katsu [clank]
113-5—FX	ga [grabbing]	102-5-1—FX	katsu [clink]
114-1-1—FX	buccon [whining]	102-5-2—FX	paku [munching]
114-1-2—FX	nysaa [seek]	103-2—FX	potusuu [emphasized emptiness]
114-2—FX	daiki [thud]	103-4—FX	gish [squak]
114-3-1—FX	biku biku [twitching]	103-5-1—FX	pata pata pata [pitter-patter]
114-3-2—FX	shuuu [pft]	103-5-2—FX	gacha [click]
114-4-1—FX	biku [twitching]	104-2—FX	gata [clank]
114-4-2—FX	bibisan [twitching hard]	105-1—FX	sigh
115-1-1—FX	fuu fuu [shaking]	105-1-2—FX	gata [clank]
115-1-2—FX	ha [regaining consciousness]	105-2—FX	gata [clank]
115-1-3—FX	dogu bon dego gan [baa, baap, thud, bang]	105-3—FX	katu katu katu [clap, clap, clap]
115-2-1—FX	bore [wobbling]	105-4—FX	shiko shiko shiko shiko shiko [sobbing]
115-2-2—FX	yoo [staggering]	105-5—FX	shiku shiku shiku shiku [sobbing]

129-3-1	—FX	katsu [clink]		115-2-3	—FX	zero [stepping]	
129-3-2	—FX	katsu [clink]		115-2-4	—FX	gen ban [bang, bang]	
129-4-1	—FX	blouchin [startled]		115-3	—FX	ben go gen [bang, bang]	
129-4-2	—FX	tsumi [sucking drink with straw]		116-1	—FX	fu fu ha ha [laughing]	
130-1	—FX	gata [clink]		116-3-1	—FX	zei zeo zeo zeo zeo [wheeze, wheeze]	
130-2	—FX	zawa zawa zawa [bubble of voices]		116-3-2	—FX	zei zeo [wheeze, wheeze]	
130-3	—FX	zawa zaws [bubble of voices]		117-2	—FX	gara [rattling of sliding door]	
130-4	—FX	za [zip]		117-4-1	—FX	gi [getting tensed]	
130-5	—FX	gata gata gata... [shivering]		118-4-2	—FX	don don don don [bang, bang, bang]	
130-6-1	—FX	gapapapa [eating fast]		118-5-1	—FX	katsu katsu [clink-clink]	
130-6-2	—FX	karareen [clink]		119-5-2	—FX	katsu [clink]	
131-2	—FX	doki doki doki... [throb, throb]		120-1	—FX	zaa [zip]	
131-3-1	—FX	kata [shivering]		121-2	—FX	zaa [wham]	
131-3-2	—FX	kata kata [shivering]		122-4-1	—FX	biku [frightened]	
131-3-3	—FX	yobo yobo yobo [wobbling and staggering]		122-4-2	—FX	gasho [clink]	
131-4	—FX	jida [bang]		122-5-1	—FX	gozen [trembling]	
131-5	—FX	ten [bang]		122-5-2	—FX	wim [whirling]	
132-2	—FX	kata [blank]		123-1	—FX	geocco [trembling]	
132-4	—FX	su [holding the id up]		123-2	—FX	bi [scratching]	
132-5	—FX	pesu pesu [amidsting]		123-4	—FX	bera [turning a page]	
132-6-1	—FX	dans [when]		124-6-1	—FX	he ho he ho he hi he ho he fu fu fu [gibberish]	
132-6-2	—FX	pippon [binge]		124-6-2	—FX	he ho he ho he ho he ho he he [gibberish]	
132-6-3	—FX	kuu [being pulled]		125-1	—FX	fu [startled]	
133-2	—FX	pi [peep]		125-4	—FX	tuu tuu tuu [shaking heads]	
133-4-1	—FX	tatchi [touching off]		125-5	—FX	gekon [clink]	
133-4-2	—FX	su [stepping forward]		126-4-1	—FX	zi [leaning forward]	
133-5	—FX	pi [peep]		127-4-2	—FX	bi [tensed]	
133-6	—FX	pi [peep]		128-1	—FX	ben [bang]	
134-1	—FX	pon [clap]		128-3	—FX	degegege [bang, bang]	
134-2	—FX	pi pi [peep, peep]		128-4	—FX	botu botu botu [dropping tears]	
134-3-1	—FX	mii [whirling]		128-4-1	—FX	tacha [clink]	
134-3-2	—FX	ta [sticking out]		128-4-2	—FX	horore [dropping tears]	
134-6	—FX	mii [whirling]		129-1-3	—FX	juu juu [string]	
135-1	—FX	pi [peep]		129-1-4	—FX	katsu [clink]	
135-2	—FX	mii [whirling]		129-1-5	—FX	katsu [clink]	

OUBLIETTE

Your EXCEL SAGA bonus section!

145-1-1	—FX	gebo gebo burs [vanishing]		135-4-1	—FX	pi [peep]	
145-1-2	—FX	ha ha ha [laughing]		135-4-2	—FX	ha [zam]	
145-2-1	—FX	ho [dripping]		135-4-3	—FX	pi pi [peep, peep]	
145-2-2	—FX	dote [dripping]		135-5-1	—FX	mei mei [whining]	
145-3-1	—FX	hi [peeing sense]		135-5-2	—FX	mei mei [whining]	
146-3-2	—FX	moku [jerking up]		136-1	—FX	pij [peep]	
146-4	—FX	fuki fuku [wiping]		136-2-1	—FX	zugu [pushing forcefully]	
147-1	—FX	popo go [burning]		136-2-2	—FX	gui [pushing forcefully]	
147-2-1	—FX	cooco [whining]		136-3	—FX	bu bu [beep, beep]	
147-2-2	—FX	peruu peruu [dripping]		136-4-1	—FX	gas [whining]	
147-3	—FX	zaaaa [pouting]		136-4-2	—FX	zaaaa zaazu [zam, zam]	
147-4	—FX	zaaaa [pouting]		136-5	—FX	da [dashing]	
148-2	—FX	zaaaa [pouting]		137-3	—FX	zaaaa [whirring]	
148-3-1	—FX	muku [getting up]		137-4	—FX	zaa [zam]	
148-3-2	—FX	fuuu [high]		138-1	—FX	bachaien [spooch]	
148-4-1	—FX	katsu [kick]		138-2	—FX	nya [zam]	
148-4-2	—FX	gishi [squeaking]		138-3-1	—FX	zuru [slipping]	
149-1	—FX	batuu [bass]		138-3-2	—FX	ga [holding onto]	
149-2	—FX	beri beri [scratching]		138-3-3	—FX	lyan lyaa [yelping]	
149-4	—FX	geweewoo [burning]		140-1-1	—FX	dagoz [thud]	
150-1	—FX	haa [sigh]		140-1-2	—FX	baaaa [burning into flame]	
150-2	—FX	huu huu huu [wheelie, wheelie]		140-2-1	—FX	aaaaa [screaming]	
150-4-1	—FX	gasa [mistle]		140-2-2	—FX	lyyan lyyan lyyan [yelping]	
151-4-2	—FX	kuku kuku [shaking]		140-3-1	—FX	uyay [zam]	
152-2	—FX	ka [click]		140-3-2	—FX	kaa ka ka ka [fire alarm]	
152-3	—FX	hiss [whispering]		140-3-3	—FX	goocco [burning]	
152-4	—FX	ka [shining]		143-1-1	—FX	hi [zam]	
153-1-1	—FX	baa [bam]		143-1-2	—FX	haa [wham]	
153-1-2	—FX	baaa [bam]		143-1-3	—FX	hi [zam]	
153-3	—FX	geeee [burning]		144-1-4	—FX	yuuu yuuu [swaying]	
154-3	—FX	baran [bam]		144-2	—FX	befu [voicing]	
155-1	—FX	hai [slapping back]		144-3-1	—FX	puss [shaking]	
155-5	—FX	su [upholding]		144-3-2	—FX	botabota hehehe [dripping]	
156-1	—FX	gaaa [resta]		144-4-1	—FX	roaroro [dripping]	
156-2	—FX	gaaa gaaa [resta, resta]		144-4-2	—FX	taaaaa [tripping]	

165-4-2—FX	desu [that]		165-3-1—FX	gi [squaking]	
165-4-3—FX	baten [bang]		165-3-2—FX	kyo kyo [squeak]	
167-1—FX	doga [thud]		165-3-4—FX	gi [squeak]	
167-2-1—FX	biku [startled]		165-3-5—FX	gasa gase [rustling]	
167-2-2—FX	bae [bang]		166-4—FX	gishi gishi [squeak]	
167-3—FX	miri [creak]		166-5—FX	gu gu [tightening]	
167-4-1—FX	piku [getting ater]		167-1—FX	gasa [rustling]	
167-4-2—FX	kuku [frightened]		167-3—FX	zai zai [stepping backward]	
167-4-3—FX	doki doki doki [trembling]		158-1—FX	kuku [sniffing]	
167-5-1—FX	michi michi [squeaking]		158-2—FX	hyan hyan [yelping]	
167-5-2—FX	gishi [squeaking]		158-3-1—FX	garunururus [grmm]	
168-1—FX	su [littering a hand]		158-3-2—FX	hyan hyan hyan [yelping]	
168-3-1—FX	naha [getting up]		158-1-1—FX	vavavav [grmm]	
168-3-2—FX	ha ha ha [laughing]		158-1-2—FX	ha ha [heavy breathing]	
169-4—FX	buuuuu [whining]		159-4—FX	hya... [yelping]	
169-1—FX	za [zam]		159-5—FX	wuuuu [yelling]	
169-2—FX	gaku [cracking]		159-6-1—FX	gauu bee [barking]	
169-3—FX	gauu [falling over]		159-6-2—FX	zaaa [rustling]	
169-4-1—FX	do do do do [thud, thud]		159-6-3—FX	wuu [yelling]	
169-4-2—FX	maski [cracking]		159-6-4—FX	gau [barking]	
170-1—FX	meti [desider]		159-6-5—FX	za [rustle]	
170-2-1—FX	bashi [sparking]		159-6-6—FX	wuu [yelling]	
170-2-2—FX	he [catching fire]		159-6-7—FX	gau gau bifi buu gau wuu gau us [barking]	
170-2-3—FX	buchi buchi [emitting sparks]		159-6-8—FX	za za za za ... [rustling]	
170-3—FX	kemu kemu [smoky]		161-3—FX	kyo kyo [shutting off a faucet]	
170-4-1—FX	zai [zam]		153-1—FX	ts [zam]	
170-4-2—FX	kie [strapping]		163-3—FX	taka taka taka [striking]	
171-1—FX	besi [tearing it off]		163-4—FX	gego gego [rainbow]	
171-2-1—FX	gauuu gogome [whining]		164-1—FX	gepopopogo [tumbling]	
171-2-2—FX	mekya mekya [squeaking]		164-2-1—FX	gebuei [whispering]	
171-3—FX	daka daka zude [thud]		164-2-2—FX	haa [sigh]	
171-4—FX	chrisi [ping]		164-2-3—FX	gasa gasa [rustle, rustle]	
172-1-1—FX	gasuu [catching fire]		164-2-4—FX	susa susu [striking]	
172-1-2—FX	meagon [bam]		165-3—FX	ji [staring]	
172-2—FX	gegege [burning]		165-4-1—FX	bash [wham]	

OUBLIETTE

Your EXCEL SAGA bonus section!

180-1-1—FX	bii [honking]	172-3—FX	bo bo bo [burning]
180-1-2—FX	shuu [woosh]	172-4-1—FX	hyan hyan hyan hyan [yelping]
180-1-3—FX	kau kau [click-clack]	172-4-2—FX	gogogogogo [burning]
180-2-1—FX	men men [creaking]	173-2-1—FX	pishi [squawk]
180-2-2—FX	zui [scratching doves]	173-2-2—FX	meku meku [breaking]
180-3-1—FX	fura [staggering]	173-3—FX	ben ben [swinging]
180-3-2—FX	zen zen [striding]	173-4-1—FX	buu [blowing]
180-3-3—FX	wanki [driving]	173-4-2—FX	geba [burning]
181-1-1—FX	zawa zawa [inundating]	174-1-1—FX	meko meko meko [snake]
181-1-2—FX	bii [honking]	174-1-2—FX	hyan hyan [yelping]
181-1-3—FX	ra [holding up the eyeglasses]	174-2—FX	hi [sigh]
181-1-4—FX	geese [rumbling]	174-3-1—FX	gesu [burning]
182-2-1—FX	fuwu [bursting softly]	174-3-2—FX	xe ore [getting panicky]
182-2-2—FX	to [bursting softly]	174-3-3—FX	baa [igniting]
182-4-1—FX	hee [zoom]	174-4—FX	pi [jerking torso]
183-4-2—FX	ga [eating trees]	175-1—FX	daka [thud]
184-1—FX	zaa [when]	175-1—FX	deee [bees]
184-3—FX	baa [wheel]	175-2-1—FX	zuzuk [igniting]
184-4-1—FX	geego [rumbling]	175-2-2—FX	baa [igniting]
184-4-2—FX	gas [bam]	175-3-1—FX	baase [exploding]
184-6-1—FX	geoo [rumbling]	175-3-2—FX	deeee [rumbling]
184-6-2—FX	daka [bang]	176-1—FX	bii [beep]
184-6-3—FX	ba [bang]	176-3-1—FX	za [zap]
185-2—FX	ekka [getting up abruptly]	176-3-2—FX	katsu katsu katsu [clap, clap]
185-4-1—FX	geoo [numbing]	177-1—FX	on on on [siren]
185-4-2—FX	gebas [exploding]	177-3—FX	geooo [rumbling]
185-4-3—FX	deee [bang]	177-4—FX	lemonora [woos]
186-1—FX	tssu tssu [busy tone]	178-1—FX	gyain gyain [creaking]
187-3-1—FX	doraa [pouring]	178-2—FX	beraa [dazzling]
187-3-2—FX	zuba [struggling]	178-3-1—FX	ga [click]
187-3-3—FX	zzzzzz [pouring]	178-3-2—FX	jichi [click]
187-4—FX	daketele [rumbling]	178-4—FX	mishi [squawking]
188-1—FX	geegoge [rumbling]	179-1—FX	geooo [blowing up]
188-2—FX	baa bau bau bau bau bau [barking]	179-2—FX	geooo [blowing up]
		179-4—FX	dakete [exploding]

16-1 The "Better Denki" (denki meaning "electric") Hyatt and Elgala go to work for in this chapter is based on the real Japanese chain "Best Denki." Even the logo is very similar to the real Best Denki's, a fact you can readily confirm by going to their website at www.bestdenki.jp. One suspects that Rikido did not himself pull a best buy there, and that they most definitely did not prove to be the good guys.

24-5 The co-editor believes this is short for a gag merge which he believes is called in full *Niroshi Tamari Sensor* that he believes was published in Kadokawa's *Showa Ace Extra* magazine. The example of the President has inspired such "faith-based" editing:

37-1 American soldiers in Vietnam used to say that glory is like a dead fish in the moonlight—it stinks even as it shines. With that in mind, the glory that is Elgala is here at last revealed; to see the Fukuoka shopping center for which she is nomad, check out http://www.mikilight.com/ENG/ENsub4_3.html.

61-6 In the original, Elgala spelled out "seriou" (sempai) in

Katakana, a way of putting a word "in quotes" in Japanese.

64-2 Excel is making reference to the saying used as the title of the co-editor's favorite *Lone Wolf & Cub* story, "Half Mat, One Mat, a Fistful of Rice;" it appears in *LWC Vol. 3 The Flute of the Fallen Tiger*.

67-13 In the original Japanese, the joke was that "cancer" is *gata*, whereas a standard expression for shock is *panzer*. Funny as cancer is apparently a universal concept. This might also explain why online translation engines often render *Gundam* (in Japanese pronounced "gondamu") as *cancer day*. Try it if you don't believe me.

74-2 We believe that this creature may be a Digimon from the second season, but after not incon siderable struggle we're unable to make a positive identification. The reader is invited to contact DubSelle if they feel they can be of further assistance in this matter.

78-3 Matsuya regards having sushi *a la carte* for lunch as a little indulgent; many Japanese still tend to regard sushi as a dinner meal; moreover for lunch one would be more likely to get a sushi box-to-go rather than sit down and order. Sushi might be considered relatively expensive and insubstantial for the midday repast, whereas for the price of say, two or three plates of sushi, you could get something filling like a *donburi* (bowl of rice with toppings and seasonings).

80-3 The menu board on the wall lists for your sushi pleasure (the view is partially blocked by word balloons) bonito, sardine, egg custard and natto, this last being the famous fermented soybeans of Japan.

83-1 Continuing Iwata's penchant for bizarre snacks (let us hope they did not contribute to his untimely neoplasm) is his desktop battle of Shimesabu, that refreshing swig of marinated mackerel. 83-2 Iwata's *yo yo* here is indicative of Japanese folk dancing, endor the wobbings of a drunkard.

117-4 In the original Japanese, Elgala tried to use the word "contrivance," which in Japanese is *kyoku*, but ended up pronouncing it like "kung-fu."

122-5 The bank's name, "Daitenpu Nigou" (Nigou is a variant, and somewhat misleading, way to romanize Ichigo) may be a reference to Municipal Forces Dailekin, Rikido Koshi's *daiginshi* (self-published fan comic) that later became the full-fledged Excel

9-2 The Han has always been the majority ethnic group of China—but for two major periods in Imperial Chinese history. China was governed by non-Han conquerors: first the Mongols, and later the Manchu. In fact, the final imperial dynasty in China, the Qing, lasting from 1644 to the abdication of the title-*tao* "Last Emperor" in 1911, was Manchu, not Han. Fans of period martial arts films will know the common theme of Han secret societies trying to overthrow the Manchu government; many of the modern triad criminal organizations trace their origins to such "patriotic" societies.

The Manchu—horse-riding warriors from Manchuria, as the name implies—did however adjust themselves to many of the norms of Han civilization, even as they kept their own homeland relatively wild and undeveloped, so as to maintain a spiritual retreat from excessive corruption by the "soft" city-dwelling Han. Ironically this lack of development is what would in the 19th and 20th century attract the interest of Russian and Japanese imperialists, who came themselves to covet the great conquerors' home territory.

Part of the political game for the Manchu was the food served at their palace banquets: a traditional Manchu feast involved the fare and methods suitable to such semi-nomadic hunters: fish and game, cooked by broiling or roasting. By the reign of the Emperor Kangxi, however, enough Han officials had been absorbed into the government that their own lavish cooking was formally absorbed into the court, thereafter known as the Manchu-Han banquet. According to *Travel China* magazine, the banquet eventually subsumed the cuisine of other peoples under Chinese imperial power, including the Moagois, the Hui, and the Tibetans.

This ultimate in Chinese cuisine survives today, but only for those who can afford it. You can get the Manchu-Han banquet experience at certain establishments in China, Taiwan, and Hong Kong. Most authentic is perhaps the Fengshao Restaurant in Beihai Park, Beijing. Founded in 1925, Fengshao claims its own origins in ex-imperial chefs, and maintains period Qing décor and dress; even customers are known to dress up for the banquet, which can involve hundreds of dishes sampled over a two- or three-day period. If only they knew of the cheap apartment in Fukuoka where Ha-chan can reproduce it all in her single frying pan.

11-1 The co-editor is himself a great fan of Japanese pickled fruits and vegetables.

15-1 The idea that you would see rainbow rings ahead of you in a spaceship moving near the speed of light is a conceit dating to Frederik Pohl's 1972 story "The Gold at Starbow's End." Although a highly romantic concept (it is also discussed in the "science" lessons of the anime *Endless Eight*) it is debatable as to whether such a phenomenon would actually be observed, data from experience being regrettably unavailable. For two interesting perspectives, check out the simulation attempt at http://www.exo.net/~pauld/stars/PD_images_relativ.htm, as well as the commentary near the bottom of the page at <http://gegegen.customer.netspace.net.au/FOUNDATIONS/01/round01.htm>.

OUBLIETTE

Your EXCEL SAGA bonus section!

in "digits" beforehand, because you may not be able to "spell it out" on a Japanese machine.

144-3 Perhaps you are thinking the *Star Trek* reference was not in the original. And yet it was: although apparently it is not true, as William Shatner said when he hosted *Saturday Night Live*, that in Japan, *Star Trek* is called *Sulu Master Of Navigation*.

Of course, he isn't called *Sulu* at all in the Japanese version; he's called "Kato," as *Sulu* is not a Japanese name (although his first name, *Nikaru*, is). According to an interview by Asian-American filmmaker (and fan of Koji Kawaguchi's manga) Elgala Grop Pak, with *Sulu*'s actor George ("Oh my") Takei, this somewhat confusing situation arose because while Takei himself is of Japanese descent (in fact he is active as the chairman of the board of the Japanese-American National Museum in Los Angeles), Star Trek creator Gene Roddenberry had pictured his character *Sulu* to be of mixed, "Pan-Asian" background.

Takei says that Roddenberry came across the name "*Sulu*" while looking at a map of Asia and seeing the "*Sulu Sea*" that lies between the Philippines and Indonesia. The name seemed perfect to Roddenberry, "because the sea touches all borders."

The co-editor regards the reasoning as slightly dubious, but as the original *Star Trek* is the only one he ever got into, he is not about to argue this, or indeed, any other point with George Takei, whose occasional baritone appearances on *The Howard Stern Show* are a pleasure known to all listeners (his sampled laugh is used almost every day).

154-5 Interestingly, Excel uses the English word *homosexual* (pronounced in Japanese as "homureusu"), just as back on 204, the manga noted the manager's "*sukuhara*" (in contraction of the English words *sexual harassment*). The importation of foreign words—as opposed to simply using Japanese ones—is talk about situations such as homelessness and sexual harassment which have certainly long existed in Japan as well as America—is itself an interesting phenomenon. Do they help (as words often do, even within a native language) put psychological distance from something by tagging it as something somehow "other," or does their very "otherness" serve as a tool to focus attention on the problem? Both factors may be at work.

175-1 In the original line, Iwata calls himself "Tetsuzan," which has the connotation of iron, and hence, would be the kind of stage name a pro wrestler or performing强人 might adopt. The series we call *Astro Boy* here is known in Japan as *Tetsujin Atom*, or "Iron-Arm Atom" ("Atom" is the robot's name, "Iron-Arm" his nickname).

By Carl Gustav Horn with assistance from Yuko Sawada

Sugamoge, and to the giant *Um-Ichi Kangyo* bank, which, during the height of the Japanese investments bubble in the early 1990s, was briefly the largest in the world. No, really—that's what she was singing.

124-5 See the notes for the names "Staminin' Flowerchild" and "Convoy Butterfly" in Vol. 02, 51-1-1. Because these earlier names were rendered in their Western equivalents (and because both Elgala hora and Hyatt in Vol. 02, 66-1-3 believed them to be "Toriign" names), the new pseudonym introduced here is similarly rendered, as "Excel Kleinwald." The original Japanese is "Excel Kobayashi"; like "Kobayashi," Kleinwald means "little forest." Also, the co-editor likes it because "Excel Kleinwald" makes her sound like a character from Philip Roth.

127-6 Note the steakhouse is named for *Holy Brownie* ("brownie" in the sense of the magical being, not the magical hippie snack), another ongoing image series that Rikido Koshi does for *Young King* magazine. *Excel Saga* is remarkably low on fan service per se; this might be in part because Rikido gets it out of his system with *Holy Brownie*, which is a time-traveling sex comedy.

132 Where modern Westerners would use their handwritten signature on an official document, the Japanese long ago acquired (and still use today!) the Chinese practice of using a *hanko*, a little polished cylinder often made from a soft, decorative stone. The bottom of the cylinder has a recessed carving with your name on it, so you press it into an inkpad and it will then leave a "white-on-red" impression of your name in a circle on the document. *Hanko* is traditionally translated as one's "seal" in English, even if this is somewhat archaic from a Western perspective, where what we call a seal for documents—that is, an impression of a carved signet on wax—has become something rarely used in the last century. "Stamp" would seem closer to the mark. Foreigners, too, are often expected to get a *hanko medo* (with their names written phonetically in *katakana*) if they intend to conduct bank or other official transactions in Japan. The *hanko* has a comparable legal authority to a signature, which from a Western perspective strikes one as a bit of a security risk; whereas an imitation of one's signature has to be practiced by a potential fraudster, using a stolen *hanko* requires no practice at all.

The passbook is also already a little archaic in the West, and the co-editor has never seen an ATM in America adapted to use one. It should be noted that another seemingly odd feature of Japanese ATMs is that they often do not operate 24 hours, but have service hours only a little longer than the banks themselves. This has the effect of somewhat diminishing the primary advantage of the invention. Another warning for visiting Japan, ATMs are a very handy and cool way to exchange money, all you have to do is find a machine that's part of your card's network (like the worldwide Plus or Interlink systems) and you can make withdrawals in yen—your bank back home will automatically subtract the

current equivalent in dollars from your account. However, if your password is in fact a word, remember that many Japanese ATMs don't have the standard U.S. keypad system where 2 is ABC, 3 is DEF, etc. So you'll need to figure out what your password equals